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Volume 26, Issue Number 49
August 2-8, 2017



COVER ART

The View from Here by **NATHAN CATLIN**
Courtesy of Davidson Contemporary. See it
at Seattle Art Fair August 3-6 in Booth D17.

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OPEN CITY



UNDERCOVER Spies on a hot tin roof.

We Sneaked into the Launch Party for an Elites-Only Dating App

BY RICH SMITH AND CHASE BURNS

Hi. We're Rich and Chase. On the internet one day last week, we discovered a dating app called "The League." It's like Tinder, but only for people with robust LinkedIn networks and Ivy League educations. Don't worry: The app isn't elitist—it's "equalist." Or so says some tagline copy on the website, and so says self-proclaimed Alpha Female and app founder Amanda Bradford.

On that same day last week, we discovered

"The League" was hosting a rooftop party in anticipation of the app's August 1 launch in Seattle.

One rooftop. 100 men. 100 women. Chase is gay. Rich is str8. Both are in exclusive relationships. But we thought: Oh my god, what do these people even look like?

It was in Ballard. (Of course it was.) Someone on the internet told us it started at 7 p.m. We put on clothes that said "we tried" and put-tered off to the province.

We didn't know how to access the roof, and we made a big deal about "casing the joint," but it turned out all we had to do was find the elevator, tell the hosts we signed up, and look dumb when they asked why our names weren't on the list. The women guarding the rooftop patio for the party looked like they'd be handing out cigarette coupons at bars on any other night, but this night they gave us neon slap bracelets that said #GetMeOffTinder. Our objective? "Mingle!"

Rich went to go be Clint Eastwood. He found comfort in squinting at the sun as it set behind the pale pink and purple Olympics, and in his bourbon. Complaints about Lyft rates from Capitol Hill to Ballard during rush hour dominated the first few conversations he overheard: "It was \$41. Forty one. Dollars."

Chase immediately found the gays. The two of them were so happy to see him. The gays asked Chase if he was single, and he said, "No, but I'm gay, so..." The gays all giggled and sighed. Rich, with half a pesto hamburger slider in his mouth and a stranger in his face, glanced over at Chase and longed for the camaraderie of the gays.

Meanwhile, Rich stared at his cards. There was a game for people to play, and if you won the game, you got a free drink. It was like Go Fish, but instead of matching suits, you had to match reprehensible millennial identities such as "The 'Gram' Lover," "The Snapchat Supporter," "The Finance Bro," and "The Hippy Creative." Sometimes the identities corresponded to the real jobs people had. Sometimes they didn't.

Rich spoke with a second-grade teacher from Central Washington who lives in Mukilteo, a person who sells X-ray machines to veterinarians in Bothell, a recruiter who prefers a different word for recruiter, a third-year medical student, and a person whose job it was to think about "the future of jobs" in

ways he found both annoying and somewhat interesting. But he had very little room to talk: His job was to sneak into a dating app party. Nobody had an opinion on the mayoral race when asked, and indeed didn't seem to have much knowledge about the upcoming primary.

Chase and his small cloister of gays spent the evening dodging the advances of drunk women. The only hint of romance happened around 7:55 p.m., when two rogue gays noted Chase's group and advanced. "They can sense the Grindr," a gay whispered to Chase. "It's like blood in the water." The two rogues quickly inquired what everyone did for a living. "Marketing," said Chase's two. "Development," said the other two. Silence. An exchange of eye flickering. And then the rogues were gone. "I guess they wanted daddies," said one gay. "Why do I even come to Ballard?" asked the other.

Everyone was in on the joke. Everyone was suspicious of this elite Tinder app. But they were overworked and already accustomed to outsourcing their romantic life to an application on their telephone, so why not? What if! On a roof? Let's go!

The only people who weren't in on the joke were the sharky dudes who showed up two hours after the party started. Chase touched Rich on the arm during a laugh and saw one of the dudes flinch: Had they stumbled into a gay thing? They hadn't. But they were cool and very transactional about trading cards for more drinks.

After a couple of hours of bullshitting with lonely smart people who had little concern for local politics, we left for the elevator down. As the doors closed, we turned to the guards who get \$15 per hour to wear tank tops that say "The League" and asked who they liked in the mayoral race. They said "Yassss" while giving jazz hands. And we loved them for it. ■

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.

TUTU VIEW

Dude! Really? A couple times a week, if the weather is nice, I like to go to Green Lake. I walk around it, think about things, you know? It's helpful, therapeutic. Feel the sun, a slight breeze maybe. A few beautiful people out there, getting a run in, staying fit, looking good. It's appreciated. But then I see YOU. What theee FAWK? Sauntering around the lake in your little TUTU? Or whatever the hell you wanna call it. Your dong is flappin' around, semi-exposed, but still covered by some kind of dick cozy. NOBODY wants to see this! UNCALLED-FOR! Do you get off on that? Everyone is trying to enjoy what little good weather we may have this summer. Don't ruin it for them. You wanna expose yourself? I do believe there are beaches around that allow it. Go there!

—Anonymous



STEVEN WEISSMAN

PRIMARY ELECTION RESULTS ARE ONLINE!

On election night, the Stranger Election Control Board drank too much complimentary wine as we awaited the primary returns. We moved between campaign parties—the nerdiest bar hop of the year—typing the night away, picking at cheese platters, and mingling with recent college grads who secretly despise the candidates they work for!

Most of the parties ended on sad notes, hosted by candidates who failed to secure enough votes to move on to the general election in November. Other gatherings capped off with cheers and drunk relatives celebrating one victory before getting back to campaigning. Some races were too close to call, and we won't know the results right away!

Who is moving on? Who had their political dreams crushed? Who is left hanging in suspense? Head over to thestranger.com/election for answers. You'll find our election night coverage, as well as our morning after, hungover takes on what everything means. ■

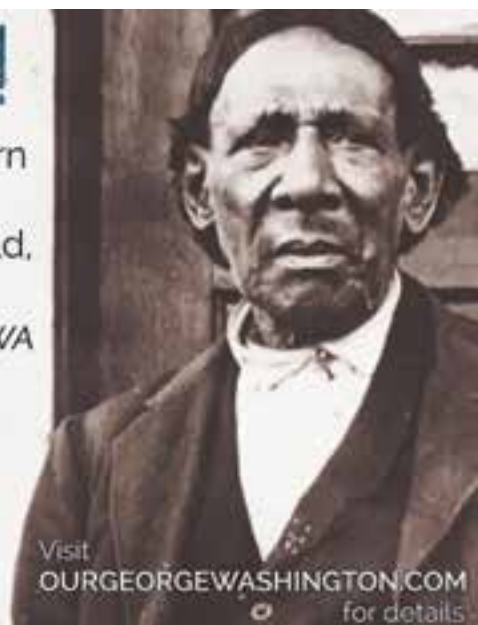


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Where They Stand:

What Officials Have Said About Murray's Alleged Child Sex Abuse

BY SYDNEY BROWNSTONE



CITY OF SEATTLE/THE STRANGER

JEFF SIMPSON WILL NEVER SEE HIS DAY IN COURT. Despite a 1984 Child Protective Services report concluding Simpson suffered sexual abuse at the hands of his former foster parent Ed Murray, prosecutors never filed criminal charges and the statute of limitations has long passed on filing a civil case.

Whatever you believe about the criminal justice system's ability to handle disclosures from child sex abuse victims—and data show that, often, that system fails—calls to keep the allegations against the mayor out of the court of public opinion have long lost their relevance. Elected officials and candidates for mayor have been making comments on the nature of the allegations and what to believe for the last four months. By the time this timeline is published, some of the mayoral candidates will have won enough votes to make it to the November general election.

Below is a timeline of commentary on the child sex abuse allegations. Because, whatever the outcome of Murray's political career, we believe that in a time when an advocate for "pussy grabbing" runs the country, what these public figures say has impact and is worth examining.

April 6: The *Seattle Times* breaks news of a lawsuit alleging that **Ed Murray** sexually abused a teenager, now a 46-year-old Kent man known as "**D.H.**," in the 1980s. The story also reveals two preexisting child sex abuse allegations against Murray: one from Murray's former foster son, **Jeff Simpson**, and one from another man, **Lloyd Anderson**. Murray denies the allegations. His personal spokesman, **Jeff Reading**, says the allegations seek to damage Murray's political career within weeks of his filing for reelection.

April 7: Democratic Party chair **Tina Podlowski** says of the allegations: "It would be reasonable at least to **ask the question about any political motivation.**" She continues: "We've heard stories in the past about **how this impacts someone's reputation.**"

April 7: Mayoral candidate **Nikkita Oliver** says her campaign has "no interest" in commenting on the specifics of the allegations, but that "**we must recognize that sexual abuse and assault is a rampant problem in our society.**"

April 11: Ed Murray's lawyers share a medical report describing the mayor's genitals in response to the claim of a unique marking on them in the D.H. lawsuit. **Reading** says this medical report is evidence of a conspiracy against the mayor. Murray lawyer **Bob Sulkin** says the two other accusers' claims are "**debunked.**"

April 13: Simpson's former lawyer, **Brian Williams**, who took up Simpson's civil case against Ed Murray in 2007, says the case was dropped because of statute-of-limitations laws on child sexual abuse—not because of issues with Simpson's credibility. Williams says he believed Simpson. "I encouraged Jeff to go to the media back at the time, but in terms of a lawsuit, **I didn't feel like there was anything I could do** to help him," Williams said.

April 14: "I've been praying about getting this out so people can hear it, and let chips fall where they may," **Jeff Simpson**, now married for six years and sober, tells *The Stranger*. "But **I'm not lying.**"

April 14: Ed Murray publishes an editorial on Slog calling the allegations politically motivated. He attacks the *Seattle Times* and the credibility of his former foster son and first accuser, **Jeff Simpson**. Murray writes that Simpson's criminal history "**proves he cannot be trusted.**" City council member **Sally Bagshaw** says she has "**faith in this mayor.**"

April 16: Gender Justice League executive director **Danni Askini** calls for Murray to resign. She writes: "No one, not these alleged survivors, not Mayor Murray, and certainly not the rest of the city **should be subjected to the pain, trauma, and humiliation of this case** playing out on a daily basis in the press for weeks and months to come."

April 17: Former mayor **Mike McGinn** announces a run for mayor against Ed Murray. Two days later, urbanist **Cary Moon** announces she is also joining the mayoral race.

April 19: KUOW covers the silence surrounding the allegations from public figures. Directors of sexual assault organizations decline to comment. So does the Seattle City Council (as a group). "**It's heartbreaking,**" **Danni Askini** says. She helps **Kshama Sawant** craft a "value-neutral" statement. "We have heard in recent days how survivors of sexual assault and domestic violence **are reliving their own experiences** of summoning the courage to come forward **only to have their characters attacked,**" Sawant's statement reads.

April 21: **Lloyd Anderson**, one of Murray's three public accusers, says he wants Murray to resign. "Because it **can wreck a person for their lives,** you know," he says. "I mean, it screwed me up my whole life."

May 2: A fourth man, **Maurice Lavon Jones**, accuses Murray of paying him for sex in the 1980s, while Jones was still a teenager.

May 8: State senator **Bob Hasegawa** joins the race for mayor.

May 9: Ed Murray drops his bid for reelection at a press conference at the Alki Beach Bathhouse.

May 9: Mayoral candidates **McGinn** and **Moon** say Murray **should go a step further and resign.**

May 12: Former US attorney **Jenny Durkan** and state representative **Jessyn Farrell** announce mayoral campaigns.

June 14: D.H., who has since come forward as **Delvonn Heckard**, drops his lawsuit against Murray and says he will refile it next year. **Murray** holds a press conference the same day and says Heckard's decision to drop the lawsuit "**vindicates me.**" He also says he isn't ruling out the possibility of a write-in campaign. In a statement, mayoral candidate **Farrell** says her "heart goes out to Mayor Murray" and his husband. She also says city residents "**must reject the politics of personal destruction.**"

June 29: Ed Murray says he won't run a write-in campaign. He endorses **Durkan** for mayor. **Durkan** says she's "honored" to have his endorsement.

July 16: The *Seattle Times* publishes excerpts from a Child Protective Services report on Ed Murray concluding that he sexually abused **Simpson**. Murray lawyer **Katherine Heekin**, who also represented Murray while trying to quash Simpson's attempted 2007 lawsuit, responds by saying that CPS is "**supposed to err on the side of believing a child's accusations.**"

July 16: Mayoral candidate **Farrell** says the mayor should resign. The CPS report "**severely undermines our confidence in his ability to carry out the duties of his office,**" Farrell tells *The Stranger*.

July 17: City council member **Lorena González** calls on Murray to resign. **Murray** says he won't. Council Member **Sally Bagshaw** urges her colleagues to "**avoid grandstanding on this.**" Council Member **Debora Juarez** says, "I know that **forgiveness is hard** but I also know that when you forgive, that doesn't mean you forget." In remarks to reporters, Council President **Bruce Harrell** says Seattleites "did not ask us to judge anyone for something that happened 33 years ago or maybe didn't happen. We just don't know. And I would ask that **I don't want to be judged for anything 33 years ago.**"

July 17: "Of course" he should resign, says mayoral candidate **Nikkita Oliver**. "At this point, if he doesn't hold himself to account, the **burden falls on other elected officials and the city council.**"

July 18: "It's one thing to defend yourself as an individual; it's **another thing as an elected official to undermine the integrity of the whole Child Protective Services system,**" **Kathryn Becker Blease**, an assistant professor

of psychology specializing in child abuse at Oregon State University, tells *The Stranger*. Data show that CPS screens out a majority of disclosures from children alleging abuse, and child sexual abuse claims rarely make it to trial.

July 18: All but two of the leading six mayoral candidates—**Durkan** and **Hasegawa**—have said Murray should resign. When asked in a debate, **Durkan** dodges the question and says she believes "**deeply in due process.**" **Hasegawa** says, "**We need to let the process play itself out.**"

July 21: In an op-ed for Crosscut, community organizer and onetime Seattle City Council candidate **Tammy Morales** calls on Murray to resign and "**be held accountable for his moral turpitude.**" Recounting her own trauma of childhood sexual abuse, Morales reminds Murray's supporters that although the abuse happened decades ago, "**it does not make it any less real.**"

July 24: The City of Seattle's **LGBTQ Commission** calls on Murray to resign. "We perceive your attempt to dismiss these claims as a 'politically motivated' monolithic issue of homophobia to be a maneuver that is **divisive and damaging to our community.**"

July 24: Four former mayors—**Charles Royer**, **Wes Uhlman**, **Norman Rice**, and **Greg Nickels**—say in a letter to reporters that Murray should not resign. The former mayors argue that a transition would be "**messy and time consuming.**" When asked if he believes the allegations against the mayor, **Royer** says: "**If you don't know the truth, you have to believe your friends, I guess.**"

July 24: Without support from a majority of her colleagues, Council Member **Lorena González** appears to give up on impeaching Murray. She expresses support for a joint mayor/city council committee to transition power from Murray to the next mayor. "If we say a lot [but] then it's a normal transition [to the next mayor]," says Council Member **Kshama Sawant**, "then ultimately, **where do we stand with sexual violence survivors?** Are we going to take the kind of action that is demanded by the situation or not?"

July 27: **Heckard** files a claim with the City of Seattle, saying the mayor defamed him by claiming his allegations were part of a right-wing conspiracy.

July 31: Council Member **Sawant** calls for Murray's resignation and says the city council should take action to remove the mayor if he doesn't step down on his own. "Impeaching the mayor is not a statement of his guilt or innocence, but rather a decision to **put the burning needs of our city above the political interests** and career of one person." ■



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COURTESY OF WHITESTONE GALLERY

YAYOI KUSAMA *Infinity Nets*, 2014. Acrylic on canvas, 57.3" x 57.3".

KURT COBAIN The artwork used for the cover of Nirvana's 1992 collection of B-sides, *Incesticide*, will be on view at the Seattle Art Fair.

FROM KUSAMA TO COBAIN

Third Annual Seattle Art Fair Promises Rare Opportunities and Intimate Discoveries

BY EMILY POTHAST

TWO YEARS AGO, when it seemed like everyone I knew was shitting their pants with excitement about the inaugural Seattle Art Fair, I was skeptical to a degree that was, in all honesty, probably kind of annoying.

It's not that I don't enjoy seeing what all the galleries have to offer. It's just that there's something about throwing a bunch of art together in a convention center where the only common thread is that it's all for sale that has always struck me as more than a teensy bit crass. I come to art seeking mystery and meaning; art fairs constantly remind me of capitalism.

By the second Seattle Art Fair, my skepticism had softened a bit. "Okay, this is actually really good," I found myself thinking as I listened to Brian Jungen speak about the tensions he experiences as a First Nations

Seattle Art Fair
Aug 3-6, CenturyLink
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artist working with institutions that can't help but perpetuate colonialism. The vibe of commerce still

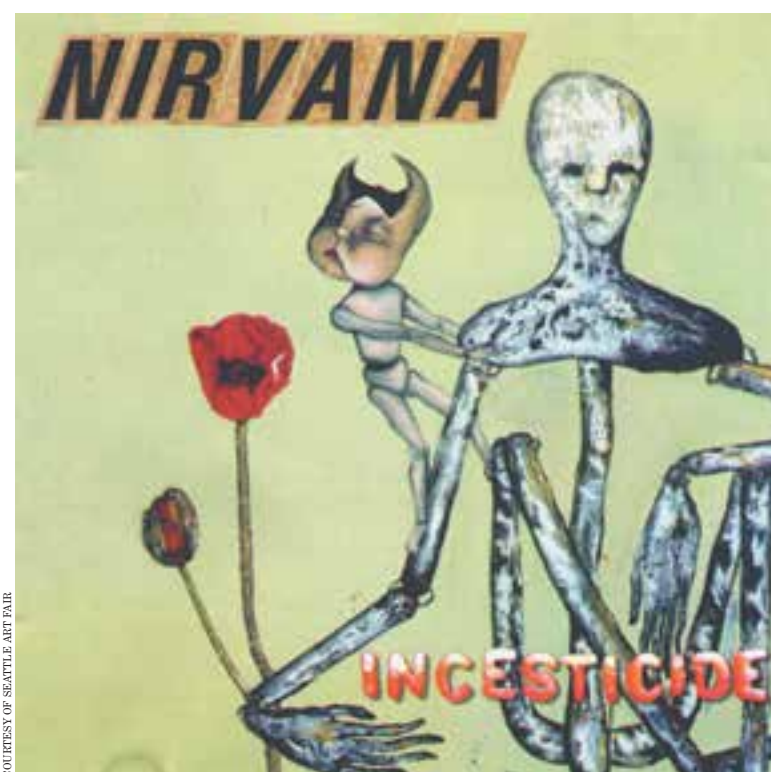
permeated everything, but there were also some important conversations happening.

"I don't think there's anyone in the business who unequivocally *loves* the idea of an art fair," says Marcella Zimmermann of Cultural Counsel, the New York-based firm handling PR for the Seattle Art Fair. "But galleries help artists survive financially, and art fairs help the galleries survive, so they're a necessary part of the ecosystem."

She's right. You don't have to love the commercialism to be excited about what an art fair can be—a place not just for transactions, but for making connections: dealers with other dealers, artists with galleries, and art audiences with objects we would otherwise never get to see in Seattle. (But it's the transactions that will ultimately secure the fair's future, so if you can afford art, this would be a great time to buy some.) Plus, it inspires satellite exhibitions like the fantastic *Out of Sight* (August 3-27 at 115 S Jackson St this year).

The first Seattle Art Fair was aspirational, with the lofty goal of establishing Seattle as an art destination. The second tested its staying power: Would the dealers find reasons to keep returning after the novelty had worn off? Fortunately, the answer appears to be *yes*. "When an art fair has made it into its third year, it's officially established," says Zimmermann. "Third time's a charm!"

The third annual Seattle Art Fair includes more than 30 galleries from three continents. Here are five things I'm excited to see, ranging from big, colorful paintings by international superstars to intimate, handheld sculptures made right here in Seattle. ▶



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COURTESY OF GALERIE LELONG

ALFREDO JAAR *Life Magazine*, April 19, 1968. Suite of three pigment prints on Innova paper; each 46" x 30".

Kurt Cobain UTA Artist Space
(Booth B13)

After Jimi Hendrix, but before Macklemore, there once lived a musician in Seattle who was basically the perfect transitional midpoint between the two: blond like Macklemore and a left-handed guitarist like Hendrix. His name was Kurt Cobain, and he helped invent a style of music known as "grunge" that was very popular on MTV, the network where right-wing pundit Kennedy launched her career.

He also made paintings, most of which have been in storage since his death in 1994. For the Seattle Art Fair, UTA Artist Space—the art-exhibiting arm of Hollywood's United Talent Agency, which represents Cobain's widow, Courtney Love—will be unveiling two of these never-before-exhibited paintings: one that was used as the cover of Nirvana's 1992 collection of B-sides, *Incesticide*, and another that has been described as bearing the influence of Norwegian *Scream* painter Edvard Munch.

The paintings aren't for sale, but rather represent the beginning of a long-term plan to bring more of the "dozens" of unseen Cobain paintings currently held by his estate to light. Transparent publicity stunt? Sure, but this hotly anticipated homecoming has the potential to attract audiences who might not have otherwise ventured into an art fair, which is interesting in and of itself.

Yayoi Kusama, Infinity Nets
Whitestone Gallery (Booth E12)

If you haven't yet braved the lines to see Yayoi Kusama's blockbuster retrospective at the Seattle Art Museum, you can get a taste of what you're missing at Whitestone Gallery's booth. Before she started producing the Infinity Mirror Rooms that made her an art superstar, Kusama was a 2-D artist whose monochromatic "net paintings" from the late 1950s and early '60s bridged the gap between the gestural bravado of abstract expressionism and the vast, subjectless surfaces of minimalism.

Infinity Nets, a large-scale acrylic painting from 2014, combines the hallucinatory obsessiveness of these early canvases with the bold, pop-infused palette of her later works to create a mesmerizing, undulating field of red and blue cloudlike forms. It's a strong, highly representative work by one of the world's most iconic contemporary artists, and if I had to bet on something selling on the first night, this painting would be a strong contender.

The Sculptures of Seth David Friedman SEASON (Booth D6)

Seth David Friedman is a medical physicist who works with 3-D printed organs on a daily basis. He's also an accomplished artist whose bronze and stone sculptures resemble fragments of bodies as well as implements of

pleasure. Last year, Jen Graves said a table of Friedman's sculptures at *Out of Sight* looked like "a cross between Brancusi's studio in Paris and the laboratory for a futuristic dildo-maker."

His intimate, biomorphic new offerings remind me of prehistoric butt plugs carved from bone, or Marcel Duchamp's small erotic sculptures from the 1950s, especially *Female Fig Leaf*—cast from the negative space around a model's vulva—and the stone lingams that represent divine generative energy for devotees of Shiva.

Alfredo Jaar, Life Magazine, April 19, 1968 Galerie Lelong
(Booth C11)

If there's one weapon white Americans love to wield against black people engaged in the ongoing struggle for civil rights, it's the spirit of Dr. Martin Luther King Jr. "Dr. King preached nonviolence," we'll announce at the slightest hint of righteous outrage. "If you want us to fight for your rights, you should try being more like him." But despite our oft-professed posthumous admiration for MLK, in the immediate aftermath of his assassination, most white people were more concerned about the riots than with actually mourning him.

On April 19, 1968, *Life* magazine published a photograph of Dr. King's funeral march where black and brown faces outnumber white ones by a factor of hundreds. To call attention to this disparity, Chilean artist Alfredo Jaar has represented the black people captured in this historic photo with black dots and the white people with red dots. The resulting triptych provides an aesthetically striking reality check: As much as white folks love to invoke Dr. King's memory, it turns out there weren't too many of us at his funeral.

Michelle Grabner, Untitled Bronze Upfor Gallery (Booth B1)

Portland's Upfor Gallery has a reputation for showing cutting-edge digital media art. (Their contribution to last year's fair was a special project by Brenna Murphy of experimental multimedia collective MSHR.) This year, however, they're devoting their booth to Art Institute of Chicago professor Michelle Grabner's oil paintings of gingham patterns and cast bronze textiles.

"I find that the more our lives become saturated with synthesized and screen-based experiences, the more powerful the simple physicality of familiar real objects becomes," says gallery manager Heather Lee Birdsong.

Cast directly from homemade blankets that are sacrificed in the process, Grabner's bronzes provide this familiar physicality while transmuting their quintessential softness into strength. In a social and political environment where femininity is constantly derided as weakness, these metal emblems of domestic comfort feel almost radical in their humble resilience. ■

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WEED

Washington's Weed Industry Pays Millions in Wages

BY LESTER BLACK

It turns out smoking trees is more profitable than cutting them down. The first government report on employment in our state's legal weed economy found that more than twice as many people work in the legal pot industry than work in the lumber industry.

The report, conducted by the Washington State Institute for Public Policy (WSIPP), found that more than 10,000 people were employed by legal weed businesses in 2016, and legal pot businesses paid almost \$300 million in wages during the industry's first two and a half years. In contrast, the state's lumber industry only employed an average of 3,800 people during 2016, according to the state Employment Security Department's estimates.

This study marks the first time the government has analyzed employment in Washington's legal weed industry, and it provides the most precise public analysis to date of the industry's employment figures. The study—part of a larger cost-benefit analysis the WSIPP is conducting on cannabis legalization—narrowly focuses on employment only by companies licensed to grow or sell pot. It does not include analysis of the businesses that support the licensed pot industry, like the attorneys advising businesses or packaging companies selling the jars that pot is sold in.

The detailed report provides a number of insights into the industry:

Planes and technology employ more people than pot. Legal pot employment numbers are small compared to some of Washington's biggest industries. The study estimates 10,894 employees worked at licensed pot businesses in the fourth quarter of 2016. In that same time period, more than 80,000 people were employed by aerospace manufacturing and 61,500 people worked in software publishing, according to state government data.

Pot is a significant agricultural employer in our state. The average monthly employment for all seasonal and non-seasonal agriculture workers in 2015 was 96,000—so, for a single crop, pot's 10,000-person workforce forms a notable segment of agricultural employment in our state.

Big bud businesses dominate the industry. One-third of licensed businesses employ more than 70 percent of the employees in the industry, and the largest companies—the 8.9 percent of companies with more than 19 employees—employed 30 percent of the employees. This confirms reporting already done elsewhere. The top 10 percent of pot producers harvested 49 percent of all flower in the last 12 months, according to a recent analysis conducted by Top Shelf Data, a Seattle startup that uses the state's traceability

database to analyze the market.

The industry grew quickly in 2016. The report found that weed businesses added 10,414 employees between when the first licenses were given out in 2014 and the end of 2016, with much of that growth happening in 2016 alone. By the end of 2016, licensed pot businesses had added 66 percent more full-time-equivalent employees and paid 63 percent more in wages. The study did not include figures from 2017, but it's on track to be the biggest year yet for legal weed in Washington.

Working in legal weed doesn't pay well. The median wage paid by licensed pot businesses was \$13.44 an hour, with an average

wage of \$16.45 an hour. The average is skewed upward because “a few highly paid workers lifted the average above the median,” according to the study. On average, pot stores paid more than pot producers, with a median wage of \$14.05 an hour at retailers and a median wage of \$12.98 at producers.



Not all cannabis licenses are being used. Only 47.5 percent of producer or processor licenses were actively employing people during the study's time period, while more than 70 percent of retail licenses were actively employing people.

Seven counties employ the majority of pot workers in the state. King and Spokane Counties were home to the biggest group of pot workers in our state, employing 1,813 and 1,469 people, respectively. The seven counties that employed more than 500 people accounted for 64 percent of the total employment. In King County, pot businesses paid more than \$10.7 million in wages in the last quarter of 2016 alone.

Aaron Pickus, spokesperson for the Washington CannaBusiness Alliance (a trade group of licensed pot businesses), explained that the report showed that legal weed is “clearly already a major economic force in Washington.”

“Our hope is that this employment report will help demonstrate that our industry is a viable, safe, and well-regulated component of our state's diverse economy,” Pickus said in an e-mailed statement.

The WSIPP plans on releasing its larger cost-benefit study on legalizing weed—which will also study legalization's impact on public health, criminal justice, and the broader economy—this September. The economic benefits of employing people in legal weed businesses may pale in comparison to legalization's larger economic benefits, especially in terms of costs from the criminal justice system. We'll find out soon—stay tuned. ■

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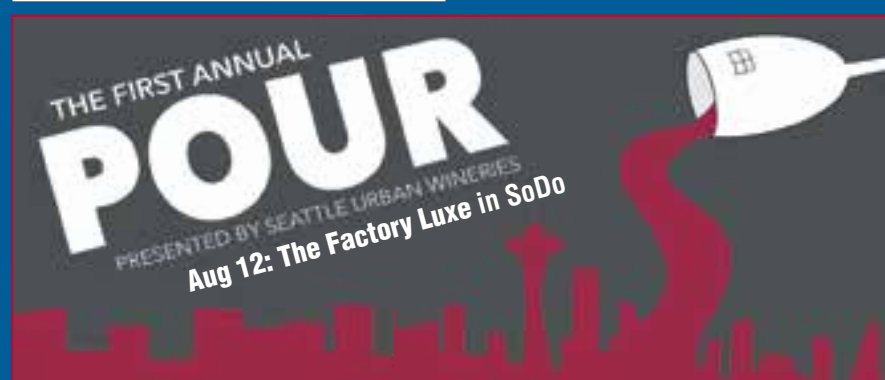
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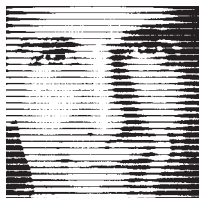
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SAVAGE LOVE

Crossed Dressers **BY DAN SAVAGE**

My wife has been seriously ill for three years, and I have been her sole caregiver. The doctors here weren't getting the job done, so we made the difficult decision for her to move 2,000 miles away to start over and be near her family. Our sex life has been nonexistent since she became ill. She offered me a "hall pass" with two rules: (1) It couldn't be anyone I worked with, and (2) she didn't want to know about it. She offered multiple times, but I was taking care of her 24/7 and never used it. I started to consider using it after she moved. But I didn't want to just find some random person on Tinder. You see, I am a cross-dresser. My wife knows. She's never seen me dressed and isn't interested in knowing more about it. So instead of paying for a traditional escort, I found someone who would dress me, do my makeup, go out to dinner with me, but no sex. We met three times. However, one time I did hire a trans woman who dressed me and we did have sex. Obviously, I had to lie at times about where I was when I was using my hall pass, but I considered it a white lie to meet Rule #2. But my wife flew home unannounced to get her things (with her ex-husband along to help) and found my clothes out and quickly got out of me what I had done. She was beyond pissed. She says I had a hall pass for sex but not cross-dressing. She belittled me for the cross-dressing and said the sex was supposed to be a one-and-done thing. She knew I was a cross-dresser, and I derived more pleasure from this cross-dressing experience than having anonymous sex with an escort. My questions: Did I violate the hall pass? Was I wrong to cross-dress?

*Dude Relishing Erotic Sexcapades
Suddenly Entertaining Divorce*

P.S. I am quite convincing when dressed and blend well in public.

Your wife went home to get well and "start over." And it sounds like she got well—at least well enough to fly—and started over with her ex-husband.

I don't think you were wrong to cross-dress, DRESSED, and if you violated that hall pass, it was only because your soon-to-be-ex-wife didn't share all the rules with you until after you used it. It looks like a setup to me. Your soon-to-be-ex-wife gave you permission to fuck someone else—permission that came with rules that were disclosed and secret bylaws and codicils that were not—because, consciously or subconsciously, she wanted to catch you doing it wrong (in your case, DRESSED, doing it more than once, cross-dressing when you did it, etc.). Because now she can divorce you with a clear conscience, since she's not to blame for the split—you and your dick and your dresses are to blame.

You might want to brace yourself for some hardcore blaming and kink-shaming, DRESSED, and for the very real possibility she'll out you as a cheat and a cross-dresser to family and friends. But however the divorce plays out—and here's hoping it doesn't get ugly—at least you'll soon be free to find a partner you don't have to hide your cross-dressing from.

I'm a 22-year-old nonbinary person and I'm debating whether to come out to my father as nonbinary. Complicating things is the fact that I tried to come out to him at 18, back when I thought I was "only" a hetero-leaning bi cross-dresser. He did not take the news well. Today we don't talk about it, and I think he pretends it never happened. I'm wanting to move toward living in a less-gender-conforming way—including changing my name—and am considering making a second attempt. Pros: not feeling like I'm hiding who I am, maybe I get him off my back about kids, being able to be out on Facebook. Cons: screaming matches, strong

possibility of being disowned and losing the modest amount of financial support I get from him, small possibility of him telling my mom (they're divorced). Any advice?

One Foot Out

What's more important to you, OFO, living authentically or living off your dad? If being your authentic self means giving up the money he sends you and you don't desperately need his money,

the choice is obvious. But if his money is all that stands between you and gender-non-conforming homelessness, you might want to think through your options, the risks and the rewards, before going nonbinary official on Facebook.

I'm a 25-year-old man who is mostly interested in women but I like to mess around with men sometimes. I also love wearing high heels and makeup—not to "pass," but just because I

love it. Most women seem to be instantly turned off by these two things. I usually do very well with women, but they bolt when I tell them, and some have been quite hurtful. My family is very understanding about the high heels and my sexuality—even my father—but the average woman doesn't seem to like it when I do something that they deem "theirs." Which is so unfair. Women can do anything they please—wear pants if they like, have same-sex experiences—but I must submit or face the life of an outcast. Any advice on how to deal with this while also dealing with the bitterness and envy I feel?

Enraging Gender And Double Standards

Let's start with those feelings of envy, shall we? While it's true that women can wear pantsuits without causing alarm (or winning the White House), and while it's also true that women can have same-sex experiences without freaking out the men in their lives (because straight men are likelier to be aroused than repulsed), women's choices and their bodies are subjected to much more scrutiny, control, and violence than our male bodies are, EGADS. Until politicians legislate against your right to control your own body (and wear your own heels), you can note the few areas where women enjoy more latitude than men, but you aren't allowed to bitch about them.

And this should put your pain in perspective: According to a new report from the Centers for Disease Control and Prevention, more than half the women murdered in the United States every year—55 percent—are killed by their husbands, boyfriends, or exes. It sucks to be dumped for your sexual orientation or gender expression, I know. And people kink-shaming is more painful than non-kinksters realize. But none of your exes have stalked and murdered you.

Now the good news: There are women out there who dig men in high heels, there are women out there into bi guys, and there is a significant overlap between those two groups of women. If you succumb to bitterness at your young age because you've been dumped a few times—if you despise all women because you were dumped by women you wouldn't want to be with anyway—you're going to scare off the women who are genuinely attracted to guys like you. The women who bolted did you a painful favor, and you should be grateful. Because with those average women out of your life, EGADS, you're free to go find an above-average woman who wants an above-average guy like you. Pro-tip: You're likelier to find those women at a fetish party or club, or via a kink social-media site or dating website. Good luck. ■

On the Lovecast, "sub space" with Mollena Williams: savagelovecast.com.

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- 8.08 **Casa de la Trova hosted by SuperSones**
- 8.11, 8.12, & 8.13 **5th Annual Columbia City Blues Festival: The Legacy of Howlin' Wolf**
- 8.14 **Monobody // Curse League // Yufi 64**
- 8.17 **Overton Berry/Bruce Phares Duo**
- 8.19 **Soul Suite w/ Mr. Nyice Guy on the 1's and 2's**
- 8.24 **Will Kimbrough, Grayson Capps, and Corky Hughes**
- 8.26 **Michael Jackson vs. Prince**
- 8.30 **Johnny Butler HyperViolet Release Party feat. D'vonne Lewis & Evan Flory-Barnes**

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THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week

Find the complete calendar of things to do in Seattle at strangerthingstodo.com [strangerTTD](#) [Stranger Things To Do](#)

PERFORMANCE

WE ARE PUSSY RIOT: Or Everything Is PR

DON'T MISS Playwright Barbara Hammond uses actual language from Anna Politkovskaya, Vladimir Putin, Patriarch Kirill, and even Madonna to create this punk musical (with symphonic inflections!) about the show trial and imprisonment of the neon-balaklava-clad feminist art collective Pussy Riot and the uprising their actions sparked in the streets of Moscow in 2012. But why should you trek out to Kent to see it, if you're not already there? Because it's a vision from Russia of the America to come. And because the play will extend outside the four walls of the theater, with special post-show forums conducted by mayoral and city council candidates. Local, national, and international politics all in one spot! Plus Russians! Woo! (*Theatre Battery, Kent Station, Thurs-Sat, free, Aug 3-20*) **RICH SMITH**

We also recommend...

American Archipelago: Pony World Theatre at 12th Avenue Arts, Mon & Thurs-Sat, \$20, through Aug 12
The Comedy of Errors: Various locations, Thurs-Sun, free, through Aug 19
Emerging Artist Showcase: Cornish Playhouse at Seattle Center, Aug 4-6, free
A Midsummer Night's Dream: Various locations, Fri & Sun, free, through Aug 19
The Moors: University Heights Center, Aug 7-8, 7 pm
Much Ado About Nothing: Various parks, Thurs-Sun, free, through August 6
Nights at the Neptune: Neptune Theatre, Thurs, 8 pm, free, through August 10
Over & Under: Annex Theatre,

Tues-Wed, 7:30 pm, \$10, through Aug 16
Pericles: Various locations, Fri-Sun, free, through August 6
Robert Schenkkan and Building The Wall: ACT Theatre, Sat Aug 5, 7 pm, free
Statements After an Arrest Under the Immorality Act: Theater Schmeater, Thurs-Sat, 8 pm, \$27, through Aug 12
Tim & Eric 10-Year Anniversary Awesome Tour: Moore Theatre, Sat Aug 5, 8 pm, \$40
 Complete listings at strangerthingstodo.com

ART

Seattle Art Fair: Clyde Petersen and Tariqa Waters

DON'T MISS Clyde Petersen is an artist, punk musician, and filmmaker who creates mind-blowing hand-drawn stop-motion animations. Tariqa Waters is a visual artist and

the founder of Martyr Sauce, a "renegade" gallery operating out of a Pioneer Square work/studio basement space. As soon as I saw that these two were going to join forces for a conversation at Seattle Art Fair about their past collaborations and their respective community-driven practices, I was intrigued. Expect insight into the act of creating platforms for marginalized perspectives as well as a bold, funny, empathetic respite from the fair's more transparently commercial aspects. (*CenturyLink Field Event Center, Sun Aug 6, 1:30 pm, \$20+; Seattle Art Fair: CenturyLink Field Event Center, Aug 3-6, \$20-\$150*) **EMILY POTHAST**

We also recommend...

SEATTLE ART FAIR SATELLITE EVENTS

BorderLands: King Street Station, opening reception Thurs Aug 3, 6:30-10 pm, free, through Oct 29
Klara Glosova: Watching the green grass grow: Inscape, opening reception Sat Aug 5, 8-10 pm, Aug 3-6, free
Out of Sight: Vital 5 Productions, opening party Thurs Aug 3, 6 pm, \$10/\$50/\$100, through Aug 27
The Sodo Track: Sodo, free, through Aug 6
Unity at the Bemis: The Bemis Building, Aug 4-6, free

OTHER ART EVENTS

Fantagraphics Yard Sale: Fantagraphics Publishing Office, Sat Aug 5, 12-5 pm, free
First Thursday Art Walk: Pioneer Square, Thurs Aug 3, free
X Y Z OPENS: X Y Z, Thurs Aug 3, 6 pm-midnight, free

MUSEUMS

African Renaissance: Seattle Art Museum, Wed-Mon, \$20, through March 4
Amie Siegel: Interiors: Frye Art Museum, Tues-Sun, free, through Sept 3

Bowie by Mick Rock: Museum of Pop Culture, \$28, ongoing
Cut Up/Cut Out: Bellevue Arts Museum, Wed-Sun, \$12, through Oct 22
Daniel Minter: Carvings: Northwest African American Museum, Wed-Sun, \$7, through Oct 1
Denzil Hurley: Disclosures: Seattle Art Museum, Wed-Mon, \$20, through Nov 5
Doris Totten Chase: Changing Forms: Henry Art Gallery, Wed-Sun, \$10, through Oct 1
Electric Coffin: Future Machine: Bellevue Arts Museum, Wed-Sun, \$12, through Sept 10
If You Don't They Will: no. NOT EVER: Henry Art Gallery, Wed-Sun, \$10, through Oct 1
Jacob Lawrence: Eight Studies for the Book of Genesis: Henry Art Gallery, Wed-Sun, \$10, through Oct 1
Kraft Duntz featuring Dawn Cerny: Fun. No Fun.: Henry Art Gallery, Wed-Sun, \$10, through Sept 10
Storme Webber: Frye Art Museum, Tues-Sun, free, through Oct 29
Teardrops That Wound: The Absurdity of War: Wing Luke Museum, Tues-Sun, \$17, through May 20
Terracotta Warriors of the First Emperor: Pacific Science Center, \$35, through Sept 4
We Are the Ocean: An Indigenous Response to Climate Change: Wing Luke Museum, Tues-Sun, \$17, through Nov 12
Yayoi Kusama: Infinity Mirrors: Seattle Art Museum, Wed-Mon, \$35, through Sept 10
Year of Remembrance: Glimpses of a Forever Foreigner: Wing Luke Museum, Tues-Sun, \$17, through Feb 11
Zhi Lin: In Search of the Lost History of Chinese Migrants and the Transcontinental Railroads: Tacoma Art Museum, Tues-Sun, \$15, through Feb 18

GALLERIES

And Not Or: Hedreen Gallery, Wed-Sat, free, through Aug 12
Closed Quarters: Vachon Gallery, Mon-Fri, free, through Sept 29
Damien Davis: White Room: METHOD, Fri-Sat, free, through Aug 5
Ellen Xu: make boring: Interstitial, Sat Aug 5, free
Guy Anderson: Greg Kucera Gallery, opening reception Thurs Aug 3, 6-8 pm, Tues-Sat, free, through Aug 25
Jennifer Zwick: The Idea & The Thing Itself: 4Culture Gallery, Mon-Fri, free, through Aug 7
National Heritage Award Artists: Mary Lee Bendolph, Loretta Pettway, and Lucy Mingo: Greg Kucera Gallery, opening reception Thurs Aug 3, 6-8 pm, Tues-Sat, free, through Aug 25

Continued ▶

WE ARE PUSSY RIOT: Or Everything Is PR
 Aug 3-20 at Theatre Battery

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THINGS TO DO **ARTS & CULTURE**

Neon Saltwater: Unvirtual: Glassbox Gallery, Thurs-Sat, free, through Aug 19

Rhythm In Colors: Central Library, free, through Aug 13

SAM Gallery: Ryan Molenkamp: Washington State Convention & Trade Center, free, through Aug 15

Sarah Teasdale: Technaissance: Vermilion, Tues-Sun, free, through Aug 5

Untold Passage: Jacob Lawrence Gallery, Tues-Sat, free, through Aug 18

Complete listings at strangerthingstodo.com

FOOD & DRINK

Tater Tots & Beer Festival

DON'T MISS Potatoes and beer are one of life's great combinations. Be they frites, au gratin, hash browns, wrapped in tinfoil and baked in a campfire, or served whatever way, the humble tubers are always the perfect sponge for beer. This festival takes advantage of that heaven made match, as well as the current popularity of tots ("totchos" are totally a thing these days). Get thee to Jefferson Park and try all eight of their crispy, bite-sized tot preparations. There will be beer, there will be tots, and there will probably be at least one human in a Utilikilt. What's not to love? (Jefferson Park, Sat Aug 5, 1-4 pm, \$25-\$75+)

TOBIAS COUGHLIN-BOGUE

We also recommend...

Dollar Store Mondays: The Runaway, Mon, 4 pm, free, through Sept 4

Jamaican Independence Day Dinner: Marjorie, Sun Aug 6, \$55

National IPA Day: Populuxe Brewing, Thurs Aug 3, 4:30-9 pm, free

National IPA Day: Reuben's Brews, Thurs Aug 3, 11 am-11 pm, free

Victoria James and Lyle Railsback Author Rosé Party: Drink Pink: Vif, Thurs Aug 3, 5:30-7:30 pm

Complete listings at strangerthingstodo.com

FILM

Do the Right Thing

DON'T MISS One of the best scenes in one of the best movies of the remarkable year 1989, *Do the Right Thing*, concerns something we are now very familiar with, gentrification. Set on a hot summer day in Brooklyn, the

scene goes like this: Black Buggin Out (played by Giancarlo Esposito) gets accidentally run into by white Clifton (played by John Savage), who is wearing a Larry Bird top and leaves a mark on Buggin Out's brand-new white Air Jordans. Buggin Out: "Who told you to step on my sneakers? Who told you to walk on my side of the block? Who told you to be in my neighborhood?" Clifton: "I own this brownstone." Buggin Out: "Who told you to buy a brownstone on my block, in my neighborhood, on my side of the street? Yo, what you wanna live in a Black neighborhood for, anyway? Man, motherfuck gentrification." Then Buggin Out asks: "Why don't you move back to Massachusetts?" Clifton: "I was born in Brooklyn!" (Central Cinema, Aug 4-7, \$8 adv/\$10 DOS) **CHARLES MUDEDE**

We also recommend...

Baby Driver: Various locations

The Beguiled: SIFF Cinema Uptown

The Big Sick: Various locations

Celebrating Cary Grant: People Will Talk: Seattle Art Museum, Thurs Aug 3, 7:30, \$9

Detroit: Various locations, opens Fri Aug 4

Dunkirk: Various locations

A Ghost Story: SIFF Cinema Egyptian, \$14

An Inconvenient Sequel: Truth to Power: Various locations, opens Thurs Aug 3

Landline: SIFF Cinema Uptown, \$14

The Little Hours: SIFF Cinema Uptown, \$14

The Muppet Movie: Central Cinema, Aug 4-7, \$8

The Ornithologist: Northwest Film Forum, Aug 2-6, \$12

SIFFsational Summer Series: Raiders of the Lost Ark / Indiana Jones and the Temple of Doom: SIFF Cinema Uptown, Thurs Aug 3, 7 pm, \$14

The Skyjacker's Tale: SIFF Film Center, opens Fri Aug 4, \$14

Spider-Man: Homecoming: Various locations

Ugetsu: Northwest Film Forum, Aug 4-6, \$12

Valerian and the City of a Thousand Planets: Various locations

War for the Planet of the Apes: Various locations

Complete listings at strangerthingstodo.com

QUEER

Seattle HER Summer Party

DON'T MISS Attention, gays: If you note a distinct absence of feminine power around Capitol Hill on Saturday, it's probably because the women have all schlepped down



Do the Right Thing
Aug 4-7 at Central Cinema

THINGS TO DO **ARTS & CULTURE**

to whatever you call that neighborhood with the sports. Their mission: to recapture the glory days of summer and frolic like it's 1998 all over again. There'll be a beer pong tournament, giant Jenga, and a "wet zone"—there are no further details provided about what exactly that entails, but surely you can use your imagination. The party is for LGBTQ+ women, but allies are welcome—as are ladies riding solo, with a singles meetup at Hooverville from 4:30 to 5:30 p.m. The future is female. (*Pyramid Alehouse, Sat Aug 5, 5:30 pm, \$5-\$15*)

MATT BAUME

We also recommend...

#BlackTransMagick: A Journey Towards Liberation: Neptune Theatre, Thurs Aug 3, 8 pm, free
Arthaus 4.0: Slutever: Kremwerk, Sat Aug 5, 8 pm, \$7/\$9
Avenue LGBTQ: Unicorn, Sun Aug 6, 8 pm, \$15-\$20
Brokeback Thursday with Pleasure "P": Crescent Lounge, Thurs Aug 3, 9 pm-2 am
Möbius Sisters Presents: Residents Night with Knotkin: The Eagle, Fri Aug 4, 9 pm-2 am
Out and Equal LGBT Career Fair: Atlas Workbase, Fri Aug 4, 10 am-2 pm, free
Seattle Garden Party: Capitol Hill, Thurs Aug 3, 5:30-8 pm
Stripped Underwear Party: The Eagle, Sat Aug 5, 9 pm-3 am, \$6/\$8 after 10:30 pm
XL Bears Pool Party: Colman Pool, Fri Aug 4, 7-9 pm, \$10
Young Lives: Short Films: Northwest Film Forum, Wed Aug 2, 7-9 pm, \$6

Complete listings at strangerthingstodo.com

READINGS & TALKS

Jac Jemc

DON'T MISS Unless you've spent a lot of time hanging around the experimental fiction/poetry scene (or unless you went to APRIL Fest in 2014), you might be unfamiliar with the dark, lyrical, dread-filled worlds Jac Jemc created in her novel *My Only Wife* and in short-story collection *A Different Bed Every Time*. But you'd be forgiven! That stuff is great, but it isn't for everybody. Her new novel, *The Grip of It*, is reportedly a page-turning literary thriller that everybody can get behind. It's getting starred reviews all over the place, big-name literary types are comparing it to Henry James's *The Turn of the Screw*, and the first 10 pages crept me the fuck out. The book is basically about a young couple who moves into a house that emits a creepy, constant, horrifying noise that never goes away. I can think of no better (contemporary) novel to read midway through the summer of Trump. (*Elliott Bay Book Company, Wed Aug 9, 7 pm, free*)

RICH SMITH

We also recommend...

Camille Dungy: Elliott Bay Book Company, Fri Aug 4, 7 pm, free
Forward: Origin Stories: The Factory, Wed Aug 2, free
Sanctuary Stories: What's Happening in Seattle?: Impact HUB Seattle, Thurs Aug 3, 6 pm, \$5

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THINGS TO DO MUSIC

Noteworthy Shows This Week

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Violent Femmes
Wed Aug 2
at Woodland Park Zoo

WEDNESDAY 8/2

Violent Femmes, Echo & the Bunnymen

(Woodland Park Zoo, all ages) Cult classic band the Violent Femmes formed in Milwaukee in 1980, discovered by the Pretenders while busking outside their venue and wearing dresses onstage. The Femmes' 1983 self-titled debut remains an alternative-radio staple and acts as a defining soundtrack for alienated teen sexuality, pent up with cheeky depravity and containing beloved hits like "Blister in the Sun" and "Kiss Off." The group's characteristically messthetic spoken-word folk-punk co-headlines with UK new-wave/post-punk act Echo & the Bunnymen, whose sonic bliss-world marries ultra-romantic guitars and starry-eyed atmospherics. Vocalist Ian

McCullough stunned me at the Moore Theatre last September with his buttery-smooth voice withstanding time and logic through wafts of cigarette smoke, and it devastated and elevated the lovelorn majesty of their tunes ("The Killing Moon," "Lips Like Sugar") better than any fog machine. This double-headlining super-bill should evoke all kinds of nostalgia (or artificially create it) with two bands whose depth extends far beyond their hits. **BRITTNIE FULLER**

THURSDAY 8/3

Ellen Allien, FooFou, Cory Simpson, Soffos

(Q Nightclub) Starting her career as a DJ at the famed Berlin-based techno club Tresor, Ellen Allien has been one of the more singular voices in dance music for nearly a quarter century. Founder of the legendary

BPitch Control label, which has played home to the likes of Modeselektor, Apparat, and Kiki, Allien began to gain stateside attention following her enchanting 2003 full-length *Berlinette*. Having just released her magisterial seventh solo album, *Nost*, Allien will bring her decades of DJing to Seattle for a night of banging and melodic techno. **NICK ZURKO**

FRIDAY 8/4

J Mascis, Steve Gunn, James Elkington

(Neumos) By this point, J Mascis—both as a solo artist and as the leader of Dinosaur Jr.—is a reliable generator of sonic comfort food for rockers whose favorite Neil Young LPs are *Zuma* and *After the Gold Rush*. J keeps doing what he does with minimal variations, and because he's an emotionally resonant songwriter and guitarist, his output

continues to satisfy those who dig his melodious turbulence. Steve Gunn ranks among the most compelling of the folk-rock guitarists who've been ruffling buckskin-jacket fringes over the last decade. The *Time Off* and *Way Out Weather* albums reveal Gunn as a fluid player who respects Takoma Records' avant-folk-blues tradition while also questing into expansive psychedelic realms. His 2016 full-length on Matador, *Eyes on the Lines*, sounds richer and slightly tighter compositionally, but it retains Gunn's knack for unspooling iridescent ribbons of six-string bliss. **DAVE SEGAL**

Research: Huerco S., Olin, D.Dan, CCL (Kremwerk) Brooklyn-based producer Huerco S. surprised fans of his phenomenal 2013 dub-techno album, *Colonial Patterns*, with last year's ambient opus *For Those of*

Continued ►

EBRU YILDIZ

You Who Have Never (and Also Those Who Have). But anyone who heard the former should enjoy the latter, as it explores in more depth Huerco S.'s exquisite touch for the vividly frigid atmospheres of Porter Ricks and Monolake, but tailored for the coolest chill-out rooms instead of dance floors. Desolation rather than perspiration is the goal on *For Those of You Who Have Never*, but it's likely Huerco S. will bust out his more rhythmic side in a live context. Even if he doesn't, though, his set should be a bountiful aural banquet for those who have never cared about mainstream electronic music. **DAVE SEGAL**

(Crocodile, all ages) That particular strain

(Gorge Amphitheatre, Aug 4–5, all ages)
Pretty Lights is the stage name of electronic music producer Derek Vincent Smith, whose sample-strewn, *untz-fuzzy* mixes call on hip-hop production qualities and sounds that verge into down-tempo territories, but always remain groove-and-beat-oriented. Like, perfect head-bob music that amps up the pace enough to prompt you to break into easy hip shakes and full-body sways. These two nights at the Gorge aren't just any Pretty Lights shows, either, but campouts jam-packed with quality warm-up from other artists of similar persuasions. Friday highlights include five-piece livetronica group STS9, who have a righteous light show, and Jurassic 5 rapper Chali 2na; Tipper, Cherub, and Marvel Years also perform. Saturday sees fine support in Rhymesayers-repped Minneapolis hip-hop duo Atmosphere

(Tacoma Dome, all ages) I saw Lady Gaga at Lollapalooza in 2010 as a part of her Monster Ball Tour. She wove the string of hits from her first album and LP into an autobiographical rock opera, a journey through a nightmarish New York City complete with a fountain of blood in Central Park and giant tentacle puppet that Gaga battled to the death at the show's climax. Even people who don't like her music ought to try and see

Continued ►

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AUGUST 10
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8.3 Thursday (Reggae)
DEZARIE
 Ron Benjamin (Midnite), The Lambsbread

8.4 Friday (Psyche Rock)
SLEEPY SUN
 Kingdom of the Holy Sun, Moon Darling, Golden Idols

8.5 Saturday (Tribute)
A TRIBUTE TO THE ALLMAN BROTHERS BAND
 Idlewild North, Swindler

8.6 Sunday (Tribute)
PURPLE HAZE: A TRIBUTE TO JIMI HENDRIX

8.8 Tuesday (Reggae)
THE ABYSSINIAN
 Bernard Collins, The Highlife Band

8.9 Wednesday (Hip Hop)
MICKEY AVALON
 Capriccio, Grayskul, Bummer, DJ Indica Jones

8.11 Friday (Hip Hop)
NACHO PICASSO
 King Leez, Gifted Gab, :30, Reklez, Bryn King

8.12 Saturday (DJ/Dance Party)
80s VS 90s DANCE PARTY
 DJ Indica Jones, Wanz, Grave Love, Brian James, #all4doras

8.16 Wednesday (Electro Pop)
PLANET BOOTY
 Richie Aldente, Quinn & the Together Collective

UP & COMING EVERY MONDAY: MOJAM

8.17 KID KOALA
8.18 QUANTIC
8.19 BOWIE VISION
8.20 MR. XQUISIT
SUMMER SHOWCASE
8.23 TALKING DREADS
8.24 BIG BRASS EXTRAVAGANZA
8.25 EMO DANCE PARTY
8.26 THE WHO TRIBUTE
8.30 NEW KINGSTON
8.31 JERRY GARCIA CELEBRATION
& 9.1 (2 NIGHTS!)
9.2 TUBALUBA
9.5 MEGA RAN & MC LARS
9.6 SKERIK BAND
9.7 HIGH CLOUD COVER
9.8 TRL TOTAL REQUEST LIVE
9.9 CLINTON FEARON
9.13 LAS CAFETERAS
9.14 THE CUMBIEROS
9.20 BLACK UHURU
9.21 DEVIN SINHA
9.22 BARRETT MARTIN GROUP
9.23 THE GOLDEN ROAD
9.29 ¡MAYDAY!
9.30 ELDRIDGE GRAVY & THE COURT SUPREME
10.6 TAU
10.18 JOE DORIA, WILL BERNARD, SKERIK
10.13 PIGEONS PLAYING PING PONG
10.14 ZACH DEPUTY
10.21 PHUTUREPRIMITIVE +PAPADOSIO
10.26 CLOZEE
10.29 TROUT STEAK REVIVAL
11.3 KITCHEN DWELLERS
11.5 RUSS LIQUID

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AUGUST 23 | 8:30PM

AGAINST ME!

with BLEACHED + DIRTY NIL
SEPTEMBER 9 | 8:30PM

MARK LANEGAN

with DUKE GARWOOD + LYENN
AUGUST 24 | 9:00PM

TOKIMONSTA

SEPTEMBER 16 | 9:00PM

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SATURDAY 8/5

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SUNDAY 8/13

MAKE THEM SUFFER ENTERPRISE EARTH + SPITE + VULTURES ABOVE US + DIVITIUS

THURSDAY 8/17

GUANTANAMO BAYWATCH

FRIDAY 8/18

BREAKS AND SWELLS GRACE LOVE + HIGH PULP

SATURDAY 8/19

MEW MONAKR

FRIDAY 8/25

FALCONS FOUR COLOR ZACK

THURSDAY 8/31

SASSYBLACK

FRIDAY 9/1

SHE WANTS REVENGE WILLIAM CONTROL + JACK BRUNO

TUESDAY 9/5

QUICKSAND

BARBOZA COMING UP NEXT

SATURDAY 8/5

MISTER MASTER DOGSTRUM + BREAKAWAY DERRINGER

SUNDAY 8/6

NORTHERN THORNS BRANDON KREBS + STELLA CREST

WEDNESDAY 8/9

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THINGS TO DO MUSIC

her perform. (She hasn't released a perfect album since, but she *has* written a few more great songs.) Her latest record, *Joanne*, is a little more subdued and country-inspired than the dance juggernaut that was *The Fame Monster*, but since then she's performed at the Super Bowl and collaborated with Metallica, she's far from out of ideas.

JOSEPH SCHAFER

AFI, Circa Survive, Citizen

(Paramount, all ages) Pop-rock chameleons AFI have come a long way since their origins as a snotty, Misfits-loving punk outfit from California. Their early-'00s mainstream crossover lumped the band in with the ascendant emo scene of the time, but that assessment ignores the details that elevate their music. Prior to that, with the addition of lead guitarist Jade Puget, the band wrote a melodic hardcore masterpiece with *Black Sails in the Sunset*. And even their cold-wave experiment, *Decemberunderground*, employed subtle use of odd time without sacrificing hooks. These days, Davey Havok and crew write pure and restrained goth music, but still play the sly licks that made them famous. JOSEPH SCHAFER

SUNDAY 8/6

Tayla Lynn, Aaron Crawford

(Triple Door, all ages) Yes, Tayla Lynn is Loretta Lynn's granddaughter. She calls Loretta Lynn "Memaw" and sometimes sings with her. She was in a band for a while, but she's now solo. Tayla hasn't accomplished quite everything her grandmother had by that same age, but her song "Coal Dust" rides a

creepy minor-key vibe assessing the horrors of rural poverty even as it draws some prettiness, and even resolve, out of the chorus. She sings about drug abuse and addiction and relapsing and children and obligations to children and getting up off the floor once you're knocked down, however hard that may be, no matter who your family may be. I say, stay with her and watch her ripen. ANDREW HAMLIN

MONDAY 8/7

Deee-Lite's *World Clique* was released on this date in 1990, changing the face of club music forever.

TUESDAY 8/8

Belle and Sebastian, Big Thief

(Paramount, all ages) More than two decades into Belle and Sebastian's career, one knows what to expect from Stuart Murdoch's Glaswegian indie-pop group: well-constructed tunes that are plenty bookish and sometimes cloyingly cute. Rarely, though, as can be the case with bands who have a penchant for \$5 words and literary references, does the music get bogged down by its pretensions. The band's recent work dabbles in electronics and dance beats—a common antidote to creative inertia. In contrast, there's nothing twee about opener Big Thief, a vehicle for Adrienne Lenker's vivid storytelling and beautifully malleable vocals. The group has put out two strong LPs in the past 12 months; on June's *Capacity*, Lenker spins emotionally resonant tales of death, romance, and abuse. ANDREW GOSPE

Dungen, Wolf People

(Crocodile) No Swedish psych-rock band has a higher profile in America than Dungen, and they've earned it. Touring and recording often, Gustav Ejstes and company have built a discography overflowing with complex, beautiful songs that dredge up fond memories of European prog-rock and psychedelia's most ambitious and florid moments... and their live sets explode into even greater vitality than do their recordings. This tour will focus on *Häxan*, Dungen's vocal-free 2016 soundtrack to Lotte Reiniger's 1926 film *The Adventures of Prince Achmed*. The record exudes a brooding atmosphere, redolent of a mellifluous melancholy that's as baroque as a Prague castle, but it also possesses moments of freak-rock extravagance that'll singe your follicles. Dungen may have ascended to a new peak with this one. DAVE SEGAL

The Claudettes, Willie & the Whips, Gravelroad

(Funhouse) The Claudettes play some very serious, well-crafted, piano-led pop rock and even take some stabs at yé-yé, yet they're grounded by deep Chicago roots: Pianist Johnny Iguana played with Junior Wells AND Otis Rush. God damn. Though not quite as lysergic or progressive as they might perhaps reckon, openers Gravelroad do have a better take on early-'70s rock and roll than a lot of their longhaired and bearded contemporaries; their bright guitar sounds shimmer as they pound out driving boogie and blues jams and ALMOST dip their 12 bars into some electrified rural sounds. MIKE NIPPER

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SATURDAY, AUGUST 5

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WEDNESDAY, AUGUST 9

URBAN RENEWAL PROJECT

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SATURDAY, AUGUST 12

MELISSA POLINAR

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SUNDAY, AUGUST 13

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9/9 BOB'S BUNSI BUNSI BUNSI: BOB'S BURGERS BURLESQUE

9/14 JESSICA HERNANDEZ AND THE DELTAS

9/22 PUBLIC SERVICE BROADCASTING

9/24 SARAH BASKA

9/24 STEPHEN KELLOGG WITH SPECIAL GUEST EMILY HEARN

9/26 RUTH B

9/28 SONDER

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8/4 FRIDAY		Ambaum & The Crocodile Present: Travis Thompson Mo\$, Paris Alexa, West Hell, U Moore All ages
8/5 SATURDAY		The Crocodile Presents: Bobby Bare Jr. w/ A Full Band Quinn DeVeaux, Honcho Poncho 21 and over
8/6 SUNDAY		Showbox Presents: AJR Johnny Balik All ages SOLD OUT
8/8 TUESDAY		The Crocodile Presents: Dungen Wolf People 21 and over
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		Tue 10/24 YELLE

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WED 8/2

LIVE MUSIC

★ **CENTRAL SALOON** Yet To Be with Guests, 9 pm-midnight, \$5/\$8

CHIHULY GARDEN AND GLASS Summer Nights in the Art Plaza, 5:30-7 pm, \$29

CHOP SUEY Chrome Lakes, IN THE WHALE, Eagle Teeth, Dirty Dirty, 8 pm, \$8

★ **CROCODILE** Delta Rae with Liz Longley, 8 pm, \$20

★ **THE FUNHOUSE** Graze, Public Theatre, Phono Paradiso, 7 pm, \$8/\$10

HIGHLINE Lungs, Witch Ripper, Githyanki, PissWand, 9 pm, \$10/\$12

HIGHWAY 99 Drummerboy with Guests, 8 pm, \$7

NECTAR PJ Morton with Ghost-Note, 8 pm, \$15

PORT TOWNSEND Acoustic Blues Showcase, \$20-\$100

THE ROYAL ROOM Funk Church, 10 pm, free

SUBSTATION TBASA's Lo-Fi All Stars #92, 8 pm-midnight, \$6

TRACTOR TAVERN David Wax Museum, M Lockwood Porter, Katie Kuffel, 8 pm, \$10

UNION SQUARE Soul Revue, 12-1:30 pm, free

★ **UNIVERSITY VILLAGE** Sounds of Summer Concert Series, 7-8:30 pm, free

JAZZ

★ **JAZZ ALLEY** Lee Ritenour and Dave Grusin, 7:30 pm, \$34.50

TIM'S TAVERN Jazz Night with Stuart McDonald, 8 pm, free

VITO'S RESTAURANT & LOUNGE Bar Tabac, 9 pm

JAZZ

★ **JAZZ ALLEY** Lee Ritenour and Dave Grusin, 7:30 pm, \$34.50

TIM'S TAVERN Jazz Night with Stuart McDonald, 8 pm, free

VITO'S RESTAURANT & LOUNGE Bar Tabac, 9 pm

DJ

BASTILLE CAFE BAR Le Verlan with DJ Paces Lift, 8-11 pm, free

CONTOUR Depth, 9 pm, free

FOUNDATION SUBstance Wednesdays, 10 pm, \$0-10

LO-FI Loving Touch, 9 pm-2 am, free

NEIGHBOURS Level Up 18+: DJ ALO, 9 pm, Free/\$10

Q NIGHTCLUB Forms: Nina Las Vegas & Roska, 9 pm-2 am, \$11

REVOLVER BAR AM I Normal?, 9 pm-2 am, free

THURS 8/3

LIVE MUSIC

CITY HALL PLAZA En Canto, 12-1:30 pm, free

★ **CROCODILE** Pinegrove with Stephen Steinbrink, 8 pm, \$15

★ **EL CORAZON** He Is Legend, To Speak of Wolves, Bad Seed Rising, 6 pm, \$13/\$15

THE FUNHOUSE Slow Code, Gloomday, The Sharp Teeth, Fuzz Mutt, 8:30 pm, \$6/\$8

HIGH DIVE Marmalade, 8 pm, \$6

NECTAR Dezarie with Guests, 8 pm, \$20

PONY Ecklund Presents: Back-Lash!, 9 pm, \$5

THE ROYAL ROOM Lincoln Barr, Dominic Castillo, Damon Castillo, 9 pm, \$10/\$12

★ **SHOWBOX** Blackberry Smoke with The Kenneth Brian Band, 8:30 pm, \$25/\$28

★ **STUDIO SEVEN** September Mourning, What Though Wilt, Sysstem 7, Pelligrini, 7 pm, \$10/\$12

SUBSTATION Tom Bourg Nine, ScorpioKnox, Sixtoseven, Hydraform, 8 pm, \$8

SUNSET TAVERN Von Wildenhaus, Shitty Person, Chris Cheveyo, 9 pm, \$8

TRACTOR TAVERN Naughty Professor with Jonny Sonic, 9 pm, \$8

JAZZ

★ **BARCA** Jazz at Barca, 9 pm-midnight, free

★ **JAZZ ALLEY** Lee Ritenour and Dave Grusin, 7:30 pm, \$34.50

★ **VERMILLION** First Thursdays at Vermillion, 7:30 pm, free

DJ

BASTILLE CAFE BAR Vinyl Internationale, 8-11 pm, free

CONTOUR Jaded, 9 pm, free

★ **CROCODILE** Vinyl Church, 9 pm-1 am, \$2

GRIM'S Special Blends, 8 pm-2 am, free

★ **HAVANA** Sophisticated Mama, 9 pm, free

R PLACE Thirsty Thursdays: DJ Flow, 9 pm, free

THE BALLROOM Throwback Thursdays, 9 pm, free

TIMBRE ROOM BUTT DAY, 5-9 pm, free

TRINITY Beer Pong Thursdays, 9 pm-midnight, free

CLASSICAL/OPERA

★ **SEATTLE ART MUSEUM** Ladies Musical Club, 12-1 pm, free

FRI 8/4

LIVE MUSIC

BARBOZA Stu Larsen, 7 pm, \$12/\$13

★ **CAFE RACER** Porn Bloopers, Mud On My Bra, Klondike Kate, Juicy Thompson and the Snuggle Regime, 8 pm-12 am, free

★ **CHAPEL PERFORMANCE** SPACE Gretchen Yanover CD Release Concert, 8 pm, \$5-\$15

★ **CHATEAU STE.** MICHELLE Allen Stone, 7 pm, \$39.50/\$45

CONOR BYRNE Hot August Night: A Tribute to Neil Diamond, 9 pm, \$8

EL CORAZON Small with Gale Forces, 8 pm, \$12/\$15

THE FUNHOUSE Emily Bell and the Talkbacks, 8 pm, \$8/\$10

HIGH DIVE American Island, Tiger Rider, Joyfield, Moments, 8 pm, \$8/\$12

HIGHLINE Thrones, Darsombra, Noise-A-Tron, Teach Me Equals, 9 pm, \$10

HIGHWAY 99 Jimmy Thackery & The Drivers, 8 pm, \$18

★ **HOLLOW EARTH RADIO** Human Leather, Charlatan, Portable Morla, Pipebomb, 8-11 pm, \$7-\$10

THE KRAKEN BAR & LOUNGE Bad Future, DFMK, Generation Decline, FCON, 9 pm-2 am, \$8

★ **MURAL** AMPHITHEATRE Concerts at the Mural, 5:30 pm, free

★ **NEPTUNE THEATRE** Cloud Cult, 8 pm, \$23.50

★ **NORTHWEST AFRICAN AMERICAN MUSEUM** Funky Congregation: 90's Edition, 8 pm, \$10/\$15/\$20

OCCIDENTAL SQUARE Kris Orlovski and Budo, 12-1:30 pm, free

PORT TOWNSEND Acoustic Blues Showcase, \$20-\$100

THE ROYAL ROOM The Kingdom Boogie Band, Moon Palace, Emma Lee Toyoda, 7:30 pm, free

★ **SHOWBOX SODO** Taking Back Sunday, Every Time I Die, All Get Out, 8 pm, \$27.50/\$30

SKYLARK CAFE & CLUB Jordan Lowe, Caleb Yi, Young-Chhaylee, 9 pm-midnight, \$8

SLIM'S LAST CHANCE Giants in the Trees, Young Pioneers, Swedish Finnish, 9 pm, \$15

SUBSTATION Dearheart, Travis Hayes, Buffalo Moses, 5-8 pm, \$6; The Devil In California, Dahlmers Realm, Bad Magnet, 9 pm, \$10

TIMBRE ROOM WORK! Presents Kendoll, 10 pm-3:59 am, \$10

TRACTOR TAVERN Slender Means, The God's Themselves, The Echolarks, 9 pm, \$15

★ **TRIPLE DOOR** The Weight Band, 8 pm, \$37/\$50

★ **VERA PROJECT** Natasha Kmeto, NAVVI, Claire George, 8 pm, \$10/\$12

JAZZ

★ **JAZZ ALLEY** Lee Ritenour and Dave Grusin, 9:30 pm, \$34.50

DJ

ASTON MANOR House Party Fridays, 10 pm-2 am, \$20

BALLARD LOFT Flashback Fridays, 10 pm, free

CHOP SUEY Candi Pop, 9 pm-2 am, \$5

★ **THE EAGLE** Möbius Sisters Presents: Residents Night with Knotkin, 9 pm-2 am

FOUNDATION Resonate Fridays, 9 pm-2 am, \$15-\$30

HAVANA Viva Havana, 9 pm, \$15

NEIGHBOURS Absolut Fridays, 9 pm-4 am, \$5

★ **PONY** Beefcake, 9 pm, free

Q NIGHTCLUB Low_Pass: Shiba San, 10 pm-2 am, \$16

R PLACE Transcendence, 9:30 pm, free

SHOWBOX SODO John Nolan of Taking Back Sunday: DJ Set and After-Party, 11 pm, free

STUDIO SEVEN Electric Fridays, 10 pm-2 am, \$0-\$20

THE BALLROOM Rendezvous Fridays, 10 pm, free

THERAPY LOUNGE Nostalgia, 10 pm

TIMBRE ROOM Double Sunrise Club, 8-11 pm, free; WORK! Presents Kendoll, 10 pm-3:59 am, \$10

TRINITY Massive Fridays, free

VERMILLION Session Fridays, 10 pm-2 am, free

SAT 8/5

LIVE MUSIC

BARBOZA Mister Master, Dogstrum, Breakaway Derringer, 7 pm, \$8/\$10

THE BEERY HOUSE Scarlet Sails with Radiator King, 7 pm, free

★ **CROCODILE** Bobby Bare, Jr. with Quinn DeVeaux and Honcho Poncho, 8 pm, \$12

★ **DISTEFANO WINERY** Jazz in the Alley: Jacqueline Tabor, Alexey Nikolaev, Bill Anschell, Emmanuel Del Casal, Max Wood, 6 pm, \$30

EL CORAZON Pro Wrestling and Live Music, 8 pm, free

THE FUNHOUSE Wounded Giant, Year of the Cobra, Swampheavy, Toecutter, 9 pm, \$6/\$8

★ **GORGE AMPHITHEATRE** Pretty Lights, 4 pm, \$123-\$889

HIGH DIVE Brite Lines, Cold Comfort, The Scheme, 8 pm, \$8/\$12

★ **HOLLOW EARTH RADIO** Dog, Morgan Garrett, Marcus Price, Lori Goldston+Chris Icasiano, 8 pm-midnight, \$7-\$10

NECTAR Idlewild North with Swindler, 8 pm, \$10/\$15

NEUMOS Circle of Fire, 9 pm, \$12-\$27

PORT TOWNSEND Acoustic Blues Showcase, \$20-\$100

SLIM'S LAST CHANCE Summer Stag Party II: Electric Boogaloo, 6 pm-1:30 am, \$20

★ **SNOQUALMIE CASINO** The B-52s, 8 pm, \$55-\$100

STUDIO SEVEN Klover Jane, Wyatt Olney & The Wreckage, Superfekta, Woodshed, Rev 3, Stoic F.B., 7 pm, \$10/\$15

SUBSTATION Lion Pincher, Commodius, Guests, 5 pm, \$8; Post Adolescence, 3-Piece Bikini, Johnny Hoffman & The Residents, 9 pm, \$8

SUNSET TAVERN The Kings, Vicious Petals, Camp Crush, 9 pm, \$10

TRACTOR TAVERN Heels To The Hardwood with Kara Hesse, 9 pm, \$10

★ **TRIPLE DOOR** Heart By Heart, 7:30 pm, \$25-\$35

★ **VERA PROJECT** Rainbow Remix Family Dance Party!, 6:30-8:30 pm, \$5-\$10

★ **WHITE RIVER AMPHITHEATRE** Steve Miller Band with Peter Frampton, 7:30 pm, \$19-\$101

JAZZ

★ **DISTEFANO WINERY** Jazz in the Alley: Jacqueline Tabor, Alexey Nikolaev, Bill Anschell, Emmanuel Del Casal, Max Wood, 6 pm, \$30

★ **JAZZ ALLEY** Lee Ritenour and Dave Grusin, 9:30 pm, \$34.50

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6-9 pm, free

DJ

ASTON MANOR NRG Saturdays, 10 pm-2 am, free

BALLARD LOFT DJ Saturdays, 10 pm, free

BARBOZA Hey Now! All Your Guilty Pleasures & One-Hit Wonders, 10:30 pm, free

CHOP SUEY Dance Yourself Clean, 9 pm, Free/\$5

CONTOUR Europa Night with Misha Grin, 10 pm, \$10

★ **CUFF** DJ Night: Rotating DJs, 10 pm-3 am, free

★ **THE EAGLE** Stripped Underwear Party, 9 pm-3 am, \$6/\$8 after 10:30 pm

FOUNDATION Elevate Saturdays, \$15-\$30

HARD ROCK CAFE Saturday

Sessions on the Rooftop, 11 am-2 pm, free
HAVANA Havana Social, 9 pm, \$15
KREMWERK SIN, 10 pm-2 am, \$9+
LO-FI Still Ill vs Rollin Old School DJs, 9 pm, \$8
NEIGHBOURS Powermix, 8 pm-4 am, \$5
PONY Vera Rubin, BlankEyes, BareBacchus, 9 pm-2 am, free
Q NIGHTCLUB Haute Sauce: Henski, Pat Nasty, Rocryte, Swervewon, 10 pm-2 am, \$12
RE-BAR Night Crush, 10:30 pm-3 am, \$0-\$20
STAGE SEATTLE Vice Saturdays, 10 pm-2 am, Free/\$15
THE BALLROOM Sinful Saturdays, 9 pm, free
TIMBRE ROOM Stiffed! Sunday Tea Dance, 5-9 pm, free
TRINITY Reload Saturdays, 9 pm, free

CLASSICAL/OPERA
● **MCCAW HALL** Madame Butterfly, \$87-\$185

SUN 8/6

LIVE MUSIC
BARBOZA Northern Thorns, Brandon Krebs, Stella Crest, 8 pm, \$8
● **BLACK LODGE** Triac, DOC, Transient, Disease, 9 pm-midnight, \$5-\$10
● **CROCODILE** AJR with Johnny Balik, 7 pm
● **EL CORAZON** The Bombpops with The Fuck Off And Dies, 7 pm, \$10/\$12
● **THE FUNHOUSE** Amsterdam, Jabba, Variations, 7 pm, \$8/\$10
HIGH DIVE Jamison, Maltby, Zach Bolen, 6:30 pm, \$8/\$12
● **HOT SPOT** Fun in the Sun, 12-8 pm, free
★ ● **INSCAPE** First Annual Inscape Arts Mash, 12-10 pm, \$15-\$25
NECTAR Purple Haze: A Tribute to Jimi Hendrix, 8 pm, \$10/\$15
● **STUDIO SEVEN** Prozak with Guests: Deadly Poets, Hooligoons, Tom Hutch, Henry Hagen, Great Dane, Lab Ratz, Tha Droman, 7:30 pm, \$15/\$25
SUBSTATION Eight Legs to Nowhere, Ghost of a Dead Hummingbird, Dead Split Egos, 8 pm, \$8
SUNSET TAVERN Blue Water Highway, Garrett & The Sheriffs, 8 pm, \$10
TRACTOR TAVERN The Whistle and the Bells, The Rocketboys, The Foghorns, 8 pm, \$10

JAZZ
THE ANGRY BEAVER Jazz at the Beaver, 9 pm, free
FREEWAY PARK Free Blues & Cool Jazz Series, 2-4 pm, free
★ ● **JAZZ ALLEY** Lee Ritenour and Dave Grusin, 7:30 pm, \$34.50
THE ROYAL ROOM Maria Muldaur's "Jazzabelle", 7 pm, \$20
★ ● **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$10
★ **VITO'S RESTAURANT & LOUNGE** The Ron Weinstein Trio, 9:30 pm, free

DJ
BALTIC ROOM Resurrection Sundays, 9 pm-2 am, \$5
CIUDAD Day Shift, 3-10 pm, \$10-\$25
CONTOUR Top A Top, 9 pm, free
CUFF Sunday Tea Dance, 5-11 pm, free
KREMWERK Fraktured, 9 pm-2 am, \$10
NEIGHBOURS Noche Latino, 10 pm-2 am, \$5
PONY The World's Tiniest Tea Dance, 4-9 pm, free
R PLACE Homo Hop,

10 pm
★ **RE-BAR** Flammable, 10 pm-3 am, \$10
★ **TIMBRE ROOM** World Beat Sundays, 4-9 pm, \$5
CLASSICAL/OPERA
● **MCCAW HALL** Madame Butterfly, \$87-\$185
★ ● **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

MON 8/7

LIVE MUSIC
CENTRAL SALOON Ex-Cult, Killer Ghosts, The Spinning Whips, 9 pm, \$7
CHOP SUEY Zander Yates, Maya Marie, Stoffel, Fantasy A, 7 pm, free
THE FUNHOUSE Teenage Sexx, Dynamite Nugget, Golden Age, 9 pm, \$6/\$8
SHOWBOX SODO Chevelle, Black Map, Dinosaur Pile-Up, 7:30 pm, \$33/\$35
● **STUDIO SEVEN** Hemlock, Jesus Wears Armani, Twasmonaut, Lost Eyedentity, 7 pm, \$13/\$15
SUBSTATION Sausage Slapper, Pellegrini, Whythre, 8 pm, \$8
SUNSET TAVERN Lydia Ramsey with The Suitcase Junket, 7:30 pm, \$10
TRACTOR TAVERN Jason Eady with Rachel Mae, 8 pm, \$10
VAN VORST PLAZA The Maldives, 4:30-6 pm, free
● **VERA PROJECT** Meat Wave with Rad Payoff, 7 pm, \$8/\$10

DJ
BALTIC ROOM Jam Jam, 9 pm, \$10
★ **BAR SUE** Motown on Mondays, 10 pm, free
PONY Fruit, 9 pm, free

TUE 8/8

LIVE MUSIC
● **BLACK LODGE** Black Vice, Haunter, Crawl, Pink Muscles, 9 pm-midnight, \$5-\$10
DOWNTOWN SEATTLE Two Guys and a Broad, 12-1:30 pm, free
● **FREMONT ABBEY** The Round, 8 pm, \$7-10
● **HOLLOW EARTH RADIO** Hashtag Tits, The Blues, The Late Unpleasantness, QRY, Machine Learning, 8-11 pm, \$7-\$10
NECTAR The Abyssinians with Bernard Collins and The Highlife Band, 8 pm, \$20/\$25
● **SHOWBOX** Bomba Estéreo, 8 pm, \$27.50/\$29.50
SUNSET TAVERN Ash Reiter, Cozy Slippers, Indianna Hale, 7:30 pm, \$8
TIM'S TAVERN Rock-O-Taco Tuesdays, 8 pm, free
TIMBRE ROOM Alex Napping, Hoop, Goat Reward, 8 pm, \$12
TRACTOR TAVERN John Moreland with Christian Lee Hutson, 9 pm, \$17
● **TRIPLE DOOR** The Alarm, 10 pm, \$26-\$35
VERMILLION Retirement, Paisley Devil, Gruft, 7-11:30 pm

JAZZ
● **JAZZ ALLEY** Greg Adams and East Bay Soul, 7:30 pm, \$32.50
★ **THE ROYAL ROOM** The Suffering Fuckheads, 10 pm, free
TULA'S Emerald City Jazz Orchestra, 7:30 pm, \$10

DJ
BALTIC ROOM Drum & Bass Tuesdays, 10 pm, free
CHOP SUEY Emo Night LA: Emo Nite, 9 pm, \$10
★ **HAVANA** Real Love '90s, 9 pm, \$5/Free
★ **LO-FI** Belle & Sebastian DJ Set, 10 pm, \$12/\$15
R PLACE Turnt Up 2zdays, 10 pm, free

HIGHLINE

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PissWand
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Friday, August 4

THRONES
Darsombra,
Noise-A-Tron
Teach Me Equals
9PM \$10

Sunday, August 6

LOUDMOUTH CUNTS
Standup Comedy
7 PM \$7-\$10

Wednesday, August 9

BARBARIAN
Peucharist
Kömmand
Ghostblood
9 PM \$10-\$12

Saturday, August 12

KINGS OF CAVALIER
Lust Punch
KLED, Transient Vultures
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FRI/AUGUST 11 • 8PM
joyce moreno quartet

SAT/AUGUST 12 • 8PM
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MUSIC

BELLE AND SEBASTIAN *Sounded like Belle and Sebastian before anyone else did.*

SØREN SOLKÆR

Keeping Up with Belle and Sebastian

After 20 Years, It Can Be Hard to Keep Track

BY SEAN NELSON

“I can’t remember the last time I listened to a whole album by a contemporary band. So why would I expect other people to listen to our music all the way through?” Stuart Murdoch of Belle and Sebastian said in an interview.

Exactly! Thank you! GOD!

It occurred to me recently that it might not be totally *ingenuous* for me to claim Belle and Sebastian as one of my favorite bands of all time. Not that I don’t claim it, if asked, which I was, not long after their upcoming Paramount show was announced.

Came the question: Where do you stand on Belle and Sebastian?

My standard answers followed, about how I spent most of 1997 and 1998 listening to *If You’re Feeling Sinister* at least once every day, putting “Seeing Other People” on every mixtape, scouring British music papers to find out anything I could about them, finding a copy of the original vinyl pressing of *Tigermilk* in a Paris record store for 475 (pre-Euro) French francs, and finally managing to see them play live on September 15, 2001, when their smoke machine set off the fire alarms at the Capitol Theater and half the crowd thought 9/11 was happening again...

And onward through the litany of anecdotes many a graying music fan amasses to preserve the legend of their increasingly theoretical connection to music culture.

Then I did a bit of mental calculation and realized that the last album of theirs I can remember buying was *Dear Catastrophe Waitress* in 2003. Aside from a couple of songs (“Step into My Office, Baby” and “I’m a Cuckoo,” the Thin Lizzy one), I didn’t massively love it.

Although, to be fair, that was during the decade when I semi-intentionally lost touch with the music culture I felt so disaffected from because the stupid internet kept insisting that the Strokes were important, so it might have been better than I recall.

Then came a succession of LPs, compilations, and singles that I know I heard and basically liked but really have no distinguishing recollections of.

To me, these records constitute Belle and Sebastian’s blurry middle years—the music a band has to record and release to still be considered a going concern, and the ones a devout fan is allowed to sleep on and still wear the badge. I don’t make the rules, man.

It’s hard to remember how new and thrilling Belle and Sebastian seemed in 1997 and 1998—before so many bands obviously made sounding like Belle and Sebastian the first item on their to-do list, before “twee” became an all-purpose cultural signifier/epithet, before Zach Galifianakis could use their name

in a joke about his testicles and everyone would know exactly what he meant.

Leaving aside the obvious, stunning, deathless brilliance of the songs on *If You’re Feeling Sinister*—Stuart Murdoch was obviously born with the melody thing you can only be born with—the band had a very special tone that was evident in every cell of their presentation. Including the bits they held back.

In a shouty, distorted world, they whispered naughty asides. In a hyper-saturated color palette, they were matte and monochrome. In a time when ironic gestures of self-over-promotion were blurring lines in a most distasteful, even perilous way, they refused to do interviews or even

to pose for official photographs. They were among the last rock bands to emerge in the age of enigma and mystique. And I can’t deny that I miss that age.

Even though you can now easily know what they look like, and catch up with their ideas about god and the hit parade any time you like, that initial phase of discovery and wonder is my default setting for what Belle and Sebastian mean.

And nearly 20 years later, I’m still deeply grateful for it, even if I don’t have all the records. ■

They were among the last rock bands to emerge in the age of enigma and mystique.

Mercurial S’WOMEN

Stas THEE Boss’s Debut Is an 11-Track Remedy for the Breakup Blues

BY JAKE UITI

Trying to move through an excruciating breakup can often leave all parties feeling like they’re drowning—like it can be hard to move or feel buoyant again. And these are the evocative tones and modes through which Stasia Irons (aka former THEESatisfaction MC/vocalist Stas THEE Boss) creates her latest LP, *S’WOMEN* (pronounced “swimmin”), a record she fashioned as a means to cope, process, and rejuvenate in the shadow of three failed relationships over the past three years.

Most of the album’s 11 songs run one to two minutes—quick bursts like someone turning their head for air while freestyle swimming through a cold channel. The first track, “Found Parking,” begins declaratively: “She park in my garage, she star in my collage,” but immediately becomes self-conscious as it continues with clipped verses and repeated mantras. It’s as if Irons’s mission



on *S’WOMEN* is to put herself in a trance amid the turbulence, so she can say all she needs to. But that’s the funny thing about breakups—often what you want to say to your ex is also what you need to hear. And so Irons trudges on through her sonic aquatic self-healing.

In total, *S’WOMEN* reads more like a poem than a short story. The listener undertakes the record rather than absorbing it tacitly. But, of course, it’s worth the effort. While the vocals are seemingly mixed beneath the mercurial, celestial, and writhing beats, the admissions Irons offers are noble, poignant, and revelatory. Like on “Solo,” where Irons spits over a nonchalant snare drum and what sounds like a Nina Simone sample, “I’m all out of my eff yous” and “You be the best you, be the best you, be the best you.” Or on “No Service,” where Irons explains, “I’m learning to be more discerning / Not be in a hurry / Be cold like McFlurry.” In fact, “No Service” indicates that Irons just might make it through the choppy waters to find dry land. “My essence resurging,” she hums in admission, “my presence emerging.” ■

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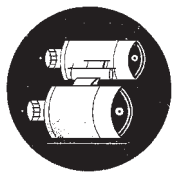


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How Do You Keep the Diarrhea Jokes Fresh?

An Interview with Tim from Tim and Eric

BY SPIKE FRIEDMAN

Having watched the comedy stylings that Tim Heidecker and Eric Wareheim have perfected over the past decade, I thought the interview with Heidecker might turn into some nightmarish journey into the subconscious.

But there were no horrors involved at all. Turns out he's just a guy who cares about making people laugh and eating good crumpets. And if he's as good at the latter as he is at the former, he's going to be eating a lot of crumpets while he's in town.

Heidecker and Wareheim return to Seattle for their 10th Anniversary Awesome Tour, which is hitting the Moore on Saturday, August 5. So I swallowed my fear and chatted with Heidecker about the aforementioned crumpets, how his work has evolved over the past 10 years, and why he and Eric are nothing like U2.

How does it feel to get back on the road with Eric?

It's as fun as ever. We've had a busy year together already. We've been making another season of *Bedtime Stories*, so we've gotten back to working together pretty much every day for several months. That's being edited now. Then putting this show together, it feels like it has always felt. Every year it feels a little bit sillier that we're still doing this. Dancing around and just doing a full non-sense show. The work we do is so stupid. We love it, but we look at each other sometimes and see the gray in our beards and say, "I can't believe we're still doing this. Still on the road, laughing about diarrhea jokes."

So is this an all-new set of material? Is the fountain of those jokes an endless well when you guys collaborate?

It's definitely not an endless well. Also, when we approach the tour—it's not like we're U2, where you can lie back on the hits and play the same sets you've played in years past. It's comedy. You have to surprise the audience; there's diminishing returns when you fall back on the same jokes. That's true as a stand-up or doing sketch. We have to throw everything away after each tour and rethink it.

How do you guys see your influence in the next generation of sketch comedians? Or do you not think about yourselves in that way at all?

I don't think about myself at all. [Laughs] No, I think we've seen the influence of our work in all kinds of stuff. I think from the beginning our work appealed first and foremost to creative people. And those people tend to get jobs making commercials and videos. I get that and appreciate it. We all do. Because it's not me. It's Eric and me, and our editors, and the collective of guys and girls that have worked on our shows. We created our own way of doing things 10 years ago without a lot of supervision and without really following the rules of how to make a comedy show. I think it holds up for others, but our intention was always to make something that we



thought was funny and that didn't feel like anything else.

How have you seen your show change over 10 years?

It's interesting. When you start something, you don't really know what you're doing. You're doing it by your gut and by your instincts. The more you do stuff, the more stuff you've done. You can look back to it and say, "What did work? What didn't work? Should we do that again?" So it's been a constant evolution and learning experience.

We're making *Bedtime Stories* now, which has a very different aesthetic to *Awesome Show*, and it sometimes doesn't feel at all like anything we do, but it also couldn't have been made by anybody else. At the same time, we're learning how to make it. Sometimes we get an

edit in where we're like, "I don't know, we may have to remake this whole thing." One week I may send a note to Eric being like, "Wow, man, everything is just coming in great," and the next week it'll be like, "I don't know what the fuck we're doing." It's a feeling of never being on solid ground. Of never being fully confident in what you're doing. But at the same time, you have to go out there and believe in it.

When you go out and you get to a city, are you thinking about refining the material from last night's show?

I am thinking about that crumpet shop in downtown Seattle. And salmon. [Laughs] The first week of the tour? We're refining the show, as when we take it out we don't really test it. It's "Let's think we know what we're doing here," and then we do it. After a couple of shows, you get a sense of what's working and what's not working. It gets tightened and rejiggered a little bit.

But after the second week, it's a thing you do every night. You find ways to make it fun for you and surprising for each other. You gotta just do the show. Then after a week, it's like, "This is what I do. I live on the road. I eat fast food. I do nothing all day long. And then I put tights on and make an idiot out of myself for 90 minutes. Then I stare at the wall 'til I try to fall asleep." ■

INSIDE OUT

Tackle All the Dirty Parts of male adolescence with **Daniel Handler** and **Sherman Alexie**. Learn why *The Future is History* with Russian-American journalist **Masha Gessen**. Relive 1,000 small towns with **Dar Williams**. Talk literary apples with **Stephen Greenblatt** or the future of A.I. with **Max Tegmark**.

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A New Literary Hub Opens in Pioneer Square

There's an Independent Bookstore! And a Poetry Press!
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BY RICH SMITH



MOUNT ANALOGUE An independent bookstore covered in glitter and stocked with porn.

When Summer Robinson's Pilot Books closed back in 2011, members of the literary community got real sad. They'd lost a gathering place and a shop to show their wares. But from its ashes grew Stranger Genius Award-nominated APRIL Festival, which kept alive the cause of promoting and supporting independent publishing. When that festival beautifully burned out, I wondered if something new would phoenix. INCA Seattle had been doing some cool stuff, the folks who run Common Area Maintenance had been hosting some readings, but the local offbeat literary scene seemed fragmented.

Then here comes X Y Z, a collection of four artist-run organizations opening up this week in the underbelly of the Tashiro Kaplan Artists Lofts (300 S Washington St).

The name of the place is derived from the three suites that the developers built inside G. Gibson's old white-wall gallery. Each space is about the size of a big living room, and each corresponds with a different letter of the alphabet—X, Y, and Z.

A collective of visual artists called Specialist will run X, but the rest of the shops will devote themselves to the literary arts. Mount Analogue, a wild small press publishing company owned and operated by Colleen Louise Barry, will open an indie bookstore/art gallery in the Y suite, and Gramma Press and Cold Cube Press will split suite Z, which they're calling ZZZ.

XY Z Opens

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ZZZ sports a big bookshelf that will display books of poetry and comics, a tattered couch for reading, a risograph machine for printing stuff, a mini-fridge for LaCroix, a custom Roy McMakin table for constructing books and comics, and a dark storage room that's really just a walled-in staircase to nowhere.

Gramma editor Drew Swenhausen told me plans are fuzzy for what he and Cold Cube founders Aidan Fitzgerald and Michael Heck want to do with the space, but Swenhausen said they'll send out a survey. In general, he imagines a safe space open in the afternoon, probably from Thursday through Saturday, where

you can write, work on a chapbook, or spend your lunch hour reading in good light.

"I'm new, and I don't claim to know a lot about the visual-art world here, but I'm interested to see how the publishing world can interact with it in a productive way," he said.

For its part, Mount Analogue will give me what I have always wanted: an independent bookstore covered in glitter and stocked with porn.

Like any personable bookseller worth her shop, Barry started handing me stuff the moment I walked in. Before I could even properly comment on the floor, which is plastered with silver glitter and coated with resin, I was marveling at a gorgeous Sophie Calle book

with an embroidered cover that was going for \$75, rifling through a rare copy of *The Case of the Ascetic Satyr* that was marked at \$225, and laughing at porny risograph-printed "Tijuana bibles" that were selling for \$4.

The place will be wall-to-wall art books, books made of art that are meant to be read, locally produced zines, and art criticism. Barry said she's already slated art installations and readings for the year, which will include a BDSM opera and a full-scale sleazy motel installation.

"The space is going to look different every single month," Barry said. "And if artists want to do stuff here, bring it on," she added, mentioning collectives such as TUF and Women.Weed.WiFi as dream collaborators.

"This is a big risk. It's one of the scariest things I've ever done," Barry admitted, as she listed off the "fuckton" of grants she was applying for and development meetings she was trying to schedule. "But it's also not that scary. I'm surrounded by my friends, and I just feel deep down that it's going to work out—but that doesn't mean it's not going to be hard," she added.

Both Barry and Swenhausen said they loved the energy and tension that characterize Pioneer Square and that they've already been talking about ways they can be conscientious members of the community. "It's important that we know who our neighbors are and develop a relationship with everyone we see," Barry said.

For Thursday's Seattle Art Fair / Art Walk extravaganza, the proprietors of X, Y, and ZZZ are teaming up to throw a substantial housewarming party.

Mount Analogue will present Mary Anne Carter's *Women in the Style of Taco Bell*, a show that playfully troubles and explores the line between personal identity and corporate branding.

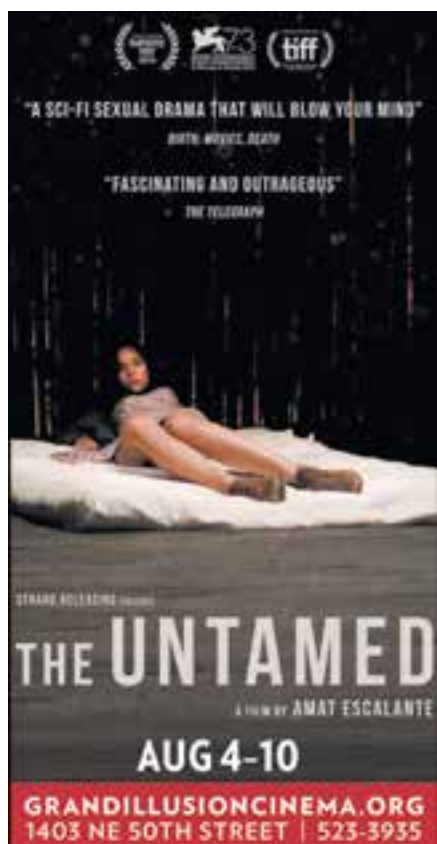
Porcelain hands holding tacos stuffed with fur will fill one wall, abstract cinnamon twists will block out the window, glittery portraits of Seattle women will hang from the ceiling, and women dressed as tacos will walk around with silver serving platters "topped with various things," she told me. With any luck, Carter will also sell graphic tank tops featuring nacho cheese dripping down a severed hand. Sold.

Specialist's show is called *It's me and it's you and it's yes*. It features some whimsical watercolors by Alexi Brown-Schmidt and some prehistoric-looking benches by William E. Shields.

Gramma's book covers serve as a pretty solid collection of contemporary art in and of themselves, so they'll be showing the original artworks from the collection of William and Ruth True, next to their respective titles.

To keep the party going long into the evening, Bellingham artist "Future Man" (cartoonist Cullen Beckhorn's alter ego) will read from a comic he made with Drew Miller. Barry told me the performance contains "a musical element," which will transform into a DJ set.

"The first time I met [Future Man], he was wearing a green neon leotard and performing the sound of his birth for 45 minutes," Barry said while laughing. "I don't think it's going to be like that this time, but it should be pretty wild." ■



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FILM/TV



DETROIT *Detroit in 1967. America in 2017.*

Wrecked City

Kathryn Bigelow and Mark Boal Hit *Detroit*

BY MARC MOHAN

It's July 1967. The Summer of Love, right? All across America, young people are smoking dope, holding be-ins, and growing hair at a rate previously unobserved in human history. The strains of *Sgt. Pepper's* waft through the air, and the universal victory of peace and love is just a tie-dyed T-shirt away.

That, of course, is the white-privilege version of history, as Kathryn Bigelow's film *Detroit* vividly reminds us. The year 1969 was dubbed the "Days of Rage" after Chicago cops started cracking the skulls of white college students, but the burned-out neighborhoods of Watts and Newark testified to a different, more personal kind of rage—one based not on opposition to foreign wars, but to racial injustice at home. It's almost as if there were two Americas. Imagine that.

Of course, Bigelow and screenwriter Mark Boal—who previously worked together on *Zero Dark Thirty* and *The Hurt Locker*—are too focused on the events in Detroit in July of 1967 to put them so blatantly in social-historical context. Which is good, since the movie is already almost two and a half hours long.

Detroit begins with an inciting incident for a civil disturbance: the raiding of an unlicensed nightclub, which sparked a five-day outbreak of violence and looting known as the "12th Street Riot." On the third night, a group of *Detroit's* characters converge on the Algiers Motel, including the members of a vocal group, the Dramatics, who take refuge after their nearby concert has been canceled. There they meet a couple of young white women, who take them upstairs to a room party hosted by a kid named Carl (Jason Mitchell).

After Carl fires his starter pistol in jest out

the window, the Algiers Motel is besieged. Police officers, spouting racist invective at every turn, barge in and line everyone up, including Greene (Anthony Mackie), a recently returned Vietnam vet. At this point, *Detroit* morphs from a tale about a city in crisis to a parable of authoritarian cruelty and dehumanization. Bigelow, using a handheld camera, shoves our faces close to the brutality and terror of

this one long night. It's an incredibly effective technique to allow us to experience the emotions, the confusion, and the claustrophobia of the victims, three of whom end up dead. *Detroit's* immediacy comes at the cost, though, of a sense of space—both within the cramped hallways and rooms of the Algiers as well as on the streets outside.

One character from those streets is Dismukes (John Boyega), an African American security guard standing watch at a nearby

It's almost as if
there were two Americas.
Imagine that.

grocery store. His uniform gives him an in with the other law-enforcement types—and, uniquely in this film, he tries to act as a sort of bridge. Dismukes's character, unfortunately, could have used more development, as could that of lead cop Krauss (Will Poulter), whose racist, two-dimensional hysteria is nonetheless utterly believable.

In an overlong concluding courtroom sequence, justice is done and the bad policemen are punished. Then, a postscript informs us, the election of Barack Obama, 41 years later, wiped the last vestiges of racism from the American experience, thus making *Detroit* a fascinating reminder of a long-closed chapter of our nation's history.

No... wait. That's not right. The cops were all found "not guilty," and justice was never done. Which means if you can watch *Detroit* without thinking of Trayvon Martin, Michael Brown, Philando Castile, Tamir Rice, Sandra Bland, or any of the other victims of racist violence masquerading as law enforcement, then, as the bumper sticker says, you're not paying attention. ■



An Inconvenient Sequel Makes a Convenient Argument for Capitalism

BY SYDNEY BROWNSTONE

When former US vice president Al Gore's *An Inconvenient Truth* came out in 2006, it landed with a bang. The documentary on the dangers of global warming appeared to actually gain some improbable traction with centrists and maybe conservatives, too. But fast-forward

a decade, and it seems that progress on the public perception of climate change has gone in reverse. In 2016, American voters elected a president who has sworn to withdraw from the Paris Climate Agreement and called climate change a "hoax."

This fallen world is the new setting for

Gore's follow-up film, *An Inconvenient Sequel: Truth to Power*. A white-haired, slightly more spacious Gore travels from the melting Greenland ice sheets to a flooded Miami Beach to demonstrate the impacts of climate change. He still gives a damned fine PowerPoint presentation, and he's as single-mindedly passionate about the issue as ever. But in many ways, Gore makes the same pitch as he did in 2006. And that's where the message/film fails—because it doesn't address the root of the problem.

This conflict couldn't have been displayed any more succinctly than in a series of scenes at the Paris Climate Change Conference. Leading up to Paris, Gore speaks with Indian officials about the possibility of signing on to a global pact to limit greenhouse gas emissions. *You don't fucking get it*, the Indian officials tell Gore (I'm paraphrasing). *In order to meet the needs of our growing and industrializing population, we need conventional energy. You can't just use coal for 150 years to industrialize your economies and then turn to us and say we can't.*

Gore then asks some friends, including Costa Rican UN official Christiana Figueres, what to do about this "Indian problem." It appears that Gore believes that if people cared about the totality of global health—like, if they could see the Earth from a satellite view—the problem of climate change could be resolved. But, as Figueres explains, Indians aren't experiencing a failure of global compassion. They're trying to have a different conversation with Gore—one about the responsibilities of the most developed countries in the world, given their histories of colonization and disproportionate greenhouse gas production—and it is Gore who is missing the point.

In the film, this problem of Western capitalism's runaway exploitation of natural resources and human labor gets resolved with a phone call. Gore has a eureka moment

and rings up the Indian minister of energy with a plan. What if, Gore says, we cut a deal? What if in exchange for your cooperation with this climate agreement, the United States gives you some intellectual property on the most advanced solar panels we've got?

At this point in the film, my friend started digging his fingers into my thigh. We watched as Gore made his big pitch,



haltingly reading the description of Solar-City's solar panel technology to the Indian minister of energy from a computer screen. "Seriously?" I heard my friend moan quietly.

I'm not really giving spoilers by saying that, in the end, India did sign on to the agreement. In the film, an Indian official back-pats Gore and tells him his deal contributed big time. Thus, Gore makes an argument in an *Inconvenient Sequel* that capitalism can conveniently help solve the global climate crisis as long as we all see the bigger picture.

But Gore's bigger picture is flawed. It's really just one perspective privileged enough to envision global good-

will because *money helps and hopefully we all care about the planet*. And if that's the message we're left with—Compassionate Capitalism™ to the rescue—we're absolutely fucked. Good luck selling that to the American politicians who will continue to deny climate change as long as oil companies line their pockets or to the low-income communities who will be the first to be displaced in the floods. ■

Gore makes the same pitch as he did in 2006, and that's where the film fails—because it doesn't address the root of the problem.

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JuneBaby's True Southern Comfort

Chef Edouardo Jordan Shows Off His Southern Roots and Northwestern Culinary Chops in His Second Venture

BY NAOMI TOMKY

That the lightly fried catfish stays briskly crisp, like a plank across the top of an ooze of grits, shows off the technical skill of Edouardo Jordan. But the kitchen magic coming from JuneBaby demonstrates only the surface results of roots and brilliance that run deep. The opportunity to open his second restaurant—after the nationally lauded Salare down the street—came about by chance, but everything else about it is intentional, making it a showcase for the chef's genius as a culinary storyteller.

Though JuneBaby has only been serving a few months, the line to eat ham-bone soup and buttermilk biscuits for lunch on a weekend starts before the doors open at 11 a.m., and dinner patrons in search of shrimp gumbo and pig feet stream in long after the usual early hours of Seattle supper. The crowd, Jordan says, isn't

typical of Ravenna—and certainly nothing like what he sees coming for Salare's Northwest/Italian food: "Any given day, you have three tables of folks of Asian descent and six tables of African descent, and then you have Europeans in here and you have American Caucasians here, and you're like, what in the world is going on in Ravenna?" He remains surprised to learn, after opening the restaurant, just how many Southerners live in Seattle.

Southern food in the Northwest has most often been done in a way that turns its back on the South, gazing out over Puget Sound while reminiscing about the Mississippi Delta: bringing fried chicken, collard greens, and corn bread to a new place, then cooking them in isolation from their origins. He had avoided doing a Southern restaurant when he opened Salare because of "the notion and connotation ►

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◀ people have with Southern food." Certainly, all those dishes show up on JuneBaby's menu, but they do so alongside heirloom rice varieties brought in from the South, crispy pig ears with pecan vinegar, and bone-in oxtails like Jordan's mama used to make. Jordan turns his back on the clichés and the outsider's vision of Southern food, picking a personal path to share a bigger regional food narrative.

"As I started diving into what expression of Southern food I wanted to do, it became deeper and deeper and became like a story, became a history lesson. I realized that there was more to tell about Southern cuisine... so I just wanted to be a part of that, to present who I am and what I grew up on, but also go a little bit further," Jordan explains. "A lot of chefs in the city, they dabble in Southern food, but there hasn't been a true Southern restaurant in a long time."

Parts of the menu show off Jordan's high-end chef training (he worked for Matt Dillon and the Herbfarm locally, and spent time at the French Laundry in Napa): A farro salad with "garlic shoots, morels, Chelan cherries, and bacon drippings" could fit in on any number of trendy reclaimed-wood tables around town. But other parts of the menu make it clear that the food comes from an intensely personal place. Nowhere is that more obvious than the "flip" dessert. JuneBaby's online encyclopedia (yes, it's really a thing) describes it simply as frozen fruit juice traditionally served in a Dixie cup, but Jordan is eager to fill in more of the story.

The nostalgia in his voice is obvious as Jordan talks about growing up in St. Petersburg, Florida, doing whatever he could to make a penny. "I sold candy from my house, pickles, and flips. Flips, back in the day, were a frozen cup of Kool-Aid sweetened a little bit more than what the package tells you to, and it becomes like a Pop-sicle in a cup. You warm it up, you flip it out, you turn it over, and you gnaw on it down the street as you play with your friends, to cool you down in the hot sun." If he were to open a restaurant in Georgia, this would be what he would want to do, so he figured it needed to go on the menu here. "Nothing's going to scare me [away] from presenting it as I want it to be. I wanted to have something from my childhood that really represented me, so that's what it is." That the JuneBaby version is created from fresh, local, seasonal fruits like rhubarb only makes it that much more a personal expression of Jordan, incorporating his Northwest notions.

His culinary smarts extend to the business side, too: He knows that there are limits when it comes to running a successful restaurant. At one point, he added chicken feet to the menu. "One hundred percent of the people who bought it loved it," he says, but not enough people tried it. The feet came pressure-cooked and deep-fried with barbecue pear sauce. "Nothing's going to scare me," he explains, but "I have to make sure I'm not running myself into a hole by trying to put out something that only 10 percent of the people understand and get."

Which makes it impressive that he's been able to keep selling his pork neck and oxtail on the bone. "I want you to pick that bone up and saw and gnaw on it," he says, which isn't something people often think of doing in a place with a James Beard Foundation Award-nominated Food & Wine Best New Chef at the helm. It's a side of Southern food that most often ends

up unglorified, hidden in home kitchens. Unless, of course, the chef is white. "A lot of the Southern restaurants now are done from a European or non-person-of-color aspect because that's what most of the chefs and owners are," Jordan acknowledges. "The reality is, there's not enough minority folks cooking their own food or being highlighted for cooking their own food." To him, that's what truly shapes JuneBaby and makes it unique. "I wanted a mom-and-pop-feel kind of restaurant, done with a chef's standard and viewpoint, but also coming from an African American viewpoint."

Then he translated that across 3,000 miles into a whole different culture. As he put together the pieces of his food story, traveling through the South and learning what was different in the center of Georgia from the coast, and how Carolina's grains differed from Kentucky's, he also started to draw intersecting lines to local Northwest ingredients. "The farmers that I deal with now for Salare were growing Southern-type ingredients. Every one of my farmers grows collard greens. And then I can get tons of peaches. Peaches are famous in the South; Walla Walla sweet onions are the same thing as Vidalias, essentially. The only thing that we couldn't grow here is



JUNEBABY The fried catfish.

JONATHAN VANDERWEIT

basically rice and peas. I have my own farmers growing peas, and hopefully by next year all my peas will come from Washington State."

Those lines—the connections between the South and the Northwest, between down-home Southern cooking and a fine-dining kitchen—are what differentiate Jordan's food and restaurant from what anyone else is doing. Many chefs—black or white—can make good food, be it Southern or Northwestern, but only Jordan draws those lines, makes those connections. As he puts it, "It's the America of both worlds: what people would eat in the fields back in the day and what folks would eat in the big house... I wanted to introduce down-home good Southern food, and at the same time be able to tell the story of where this food came from." Multiple times, Jordan reiterates that he didn't open JuneBaby to be a political statement, but the fact that he has to underline that point so often shows that he knows the impact of his work as one of the few African American chefs being recognized on a national level for cooking Southern cuisine. "[JuneBaby] was built for me to have an outlet to express myself and my food that I grew up on... but I'm glad I am the voice, I guess. I realize I have to embrace that." ■

FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of August 2

ARIES (March 21–April 19): In my astrological opinion, your life in the coming days should draw inspiration from the ancient Roman festival of Saturnalia, a six-day bout of revelry that encouraged everyone to indulge in pleasure, speak freely, and give gifts. Your imminent future could (and I believe should) also have resemblances to the yearly Doo Dah Parade in Pasadena, which features a farcical cavalcade of lunatics, like the Shopping Cart Drill Team, the Radioactive Chicken Heads, the Army of Toy Soldiers, and the Men of Leisure Synchronized Nap Team. In other words, Aries, it’s an excellent time to set aside your dignity and put an emphasis on having uninhibited fun; to amuse yourself to the max as you experiment on the frontiers of self-expression; to be the person you would be if you had nothing to lose.

TAURUS (April 20–May 20): It’s time to Reinvent the Wheel and Rediscover Fire, Taurus. In my astrological opinion, you’ll be wasting your time unless you return to the root of all your Big Questions. Every important task will mandate you to consult your heart’s primal intelligence. So don’t mess around with trivial pleasures or transitory frustrations that won’t mean anything to you a year from now. Be a mature wild child in service to the core of your creative powers.

GEMINI (May 21–June 20): Writing in The Futurist magazine, Christopher Wolf says that the tradition of eating three hearty meals per day is fading and will eventually disappear. “Grazing” will be the operative term for how we get our fill, similar to the method used by cavemen and cavewomen. The first snack after we awaken, Wolf suggests, might be called “daystart.” The ensuing four could be dubbed “pulsebreak,” “humpmunch,” “holdmeal” and “evesnack.” In light of your current astrological omens, Gemini, I endorse a comparable approach to everything you do: not a few big doses, but rather frequent smaller doses; not intense cramming but casual browsing; not sprawling heroic epics but a series of amusing short stories.

CANCER (June 21–July 22): The RIKEN Institute in Japan experiments with using ion beams to enhance plant growth. In one notable case, they created a new breed of cherry tree that blossoms four times a year and produces triple the amount of flowers. The blooms last longer, too, and the trees thrive under a wider span of temperatures. In the next 11 months, Cancerian, you won’t need to be flooded with ion beams to experience a similar phenomenon. I expect that your power to bloom and flourish will be far stronger than usual.

LEO (July 23–Aug 22): Leo actor Robert De Niro once observed that most people devote more energy to concealing their emotions and longings than to revealing them. Is that true about you? If so, the coming weeks will be a favorable time to hide less of yourself and express more. There’ll be relatively little hell to pay as a result, and you’ll get a boost of vitality. Don’t go overboard, though. I’m not suggesting that you unveil every last one of your feelings and yearnings to everyone—just to those you trust. Most importantly, I hope you will unveil all your feelings and yearnings to yourself.

VIRGO (Aug 23–Sept 22): It has almost become a tradition: Each year at about this time, you seem to enjoy scaring the hell out of yourself, and often the heaven, too. These self-inflicted shocks have often had a beneficial side effect. They have served as rousing prompts for you to reimagine the future. They have motivated and mobilized you. So yes, there has been an apparent method in your madness—an upside to the uproar. What should we expect this time, my dear? A field trip to a crack house or a meth lab? Some fun and games in a pit of snakes? An excursion to the land of bad memories? I suggest something less melodramatic. How about, for example, a frolic with unruly allies in a future paradise that’s still a bit unorganized?

LIBRA (Sept 23–Oct 22): Before grapes become wine, they have to be cleaned. Then crushed. Then macerated and pressed. The next phase is fermentation, followed by filtering. The aging process, which brings the grapes’ transformation to completion, requires more time than the other steps. At the end, there’s one more stage: putting the wine in bottles. I’d like to compare the grapes’ evolution to the story of your life since your last birthday. You are nearing the end of the aging phase. When that’s finished, I hope you put great care into the bottling. It’s as important as the other steps.

SCORPIO (Oct 23–Nov 21): Are you gearing up to promote yourself and your services? In my astrological opinion, you should be. If so, you could put the following testimonial from me in your résumé or advertisement: “[place your name here] is a poised overseer of nerve-racking transitions and a canny scout who is skilled at tracking down scarce resources. He/she can help you acquire the information and enhancements you don’t quite have the power to get by yourself. When conditions are murky or perplexing, this plucky soul is enterprising and inventive.”

SAGITTARIUS (Nov 22–Dec 21): Your eyes are more powerful than you realize. If you were standing on a mountaintop under a cloudless night sky with no moon, you could see a fire burning 50 miles away. Your imagination is also capable of feats that might surprise you. It can, for example, provide you with an expansive and objective view of your entire life history. I advise you to seek that boost now. Ask your imagination to give you a prolonged look at the big picture of where you have been and where you are going. I think it’s essential to your discovery of the key to the next chapter of your life story.

CAPRICORN (Dec 22–Jan 19): Love is your gritty but sacred duty. It’s your prickly prod and your expansive riddle, your curious joy and your demanding teacher. I’m talking about the whole gamut, Capricorn—from messy personal romantic love to lucid unconditional spiritual love; from asking smartly for what you desire to gratefully giving more than you thought you had. Can you handle this much sweet, dark mystery? Can you grow your intimacy skills fast enough to keep up with the interesting challenges? I think you can.

AQUARIUS (Jan 20–Feb 18): There’s an eclipse of the moon coming up in the sign of Aquarius. Will it bring bad luck or good luck? Ha! That’s a trick question. I threw it in to see if you have been learning anything from my efforts to redeem astrology’s reputation. Although some misinformed people regard my chosen field as a superstitious pseudoscience, I say it’s an imaginative art form that helps us identify and transform our subconscious patterns. So the wise answer to my earlier question is that the imminent lunar eclipse is neither bad luck nor good luck. Rather, it tells you that have more power than usual to: (1) tame and manage the disruptive and destructive aspects of your instinctual nature; (2) make progress in dissolving your old conditioning; (3) become more skilled at mothering yourself.

PISCES (Feb 19–March 20): August is Good Hard Labor Month for you Pisceans. It’s one of those rare times when a smart version of workaholic behavior might actually make sense. Why? First of all, it could ultimately lead to a pay raise or new perks. Secondly, it may bring to light certain truths about your job that you’ve been unconscious of. Third, it could awaken you to the fact that you haven’t been trying as hard as you could to fulfill one of your long-term dreams; it might expand your capacity to devote yourself passionately to the epic tasks that matter most. For your homework, please meditate on this thought: Summoning your peak effort in the little things will mobilize your peak effort for the Big Thing. ■



Isaac
Vicknair
This Tiny-House Builder
Learns a New Skill
Every Year

TEXT BY AMBER CORTES
PHOTO BY STANTON STEPHENS

How did your tiny-house obsession start?

I was working in tech, and I basically had a mental breakdown, I guess you could call it. I decided to start living in city parks and just get rid of all my bills. And then after about a year of doing that, I

decided I needed some sort of lean-to. So I built a lady a garden shed in exchange for living there for six months. It was really hard to find someone who would let a homeless man live in their yard. But then I built another one for another lady, and that one was a little better—the first one was a total piece of crap. And then the third one was like a real house, and people started looking into it. So the next two or three places were easy, I had my pick—I got the most beautiful yards in the city!

What is Tiny House University?
We build a tiny house from the floor up. I take 20 students. And it’s interesting because they’re mostly, like, soccer moms who are tired of having contractors make them feel like they’re getting ripped off. You wouldn’t believe how excited someone is to use their first nail gun. It’s very empowering.

What advice would you give people who want to live in a tiny home?
You only get two pairs of shoes, and if you can’t handle that, you should just stop even thinking about it. You have to downsize way more than you think. You get two forks, two coffee mugs—just the basics to live. But it’s incredibly freeing. Getting rid of stuff is the best thing you can do with your life.

I see you have a quiver of arrows in your bag?
Every year, I teach myself how to do something. I’ll get all the books; I’ll test myself. And so every year I gain a new skill—if I go to a new town, I can immediately pull out one of these things—I can play music, I can build houses, I can talk to hummingbirds. Things like that. ■

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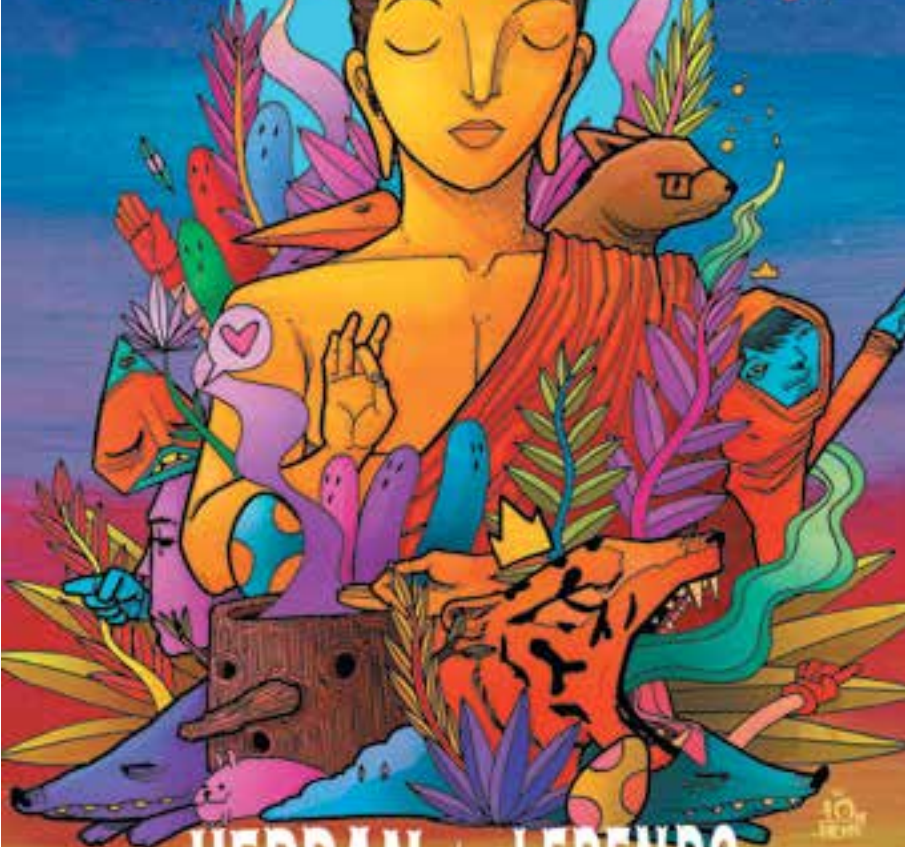
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